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AUTHOR Daiker, Donald A.; Hayes, Mary F.
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ABSTRACT

Prepared for use by graduate students who are teaching their first courses in freshman composition, this guide offers principles, strategies, and activities that are adaptable to a variety of composition programs. The 44 daily lesson plans are arranged in 16 week-long units and cover such topics as sentence combining, participles, absolutes, appositives, subordination, coordination, persuasive writing, word choice, and repetition. Each lesson plan presented contains a brief description of the assignment, including the readings to accompany it and its goals; suggestions for class activities; and comments covering special problems. Appendixes contain activities for writing-workshop days, sheets for use in peer evaluation of papers, course evaluation forms, and examples of student writing. (FL)

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TEACHER'S GUIDE

for

FRESHMAN COMPOSITION

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by Donald A. Daiker and Mary F. Hayes

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Miami University
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Preface

We hope this guide offers you help in planning and teaching your first freshman composition course here at Miami. Keeping in mind that many of you have never taught before, we have tried to describe the assignments thoroughly and to propose practical, detailed lesson plans for your use.

These daily lesson plans are flexible. Feel free to tailor them to suit your own teaching style and your class's particular needs. Delete, revise, or substitute any activities you believe will prove more beneficial to your students.

Try to look over the complete manual as soon as possible. By familiarizing yourself in advance with the specific assignments, goals, and daily suggestions outlined here, you can select activities, announce due dates in advance, arrange for students to hand in their writing before class (a requirement on most workshop days), and--most important--answer your students' questions more intelligently. During the course, try to keep two to three classes ahead of the students in your planning.

In addition to this guide, other resources are available to you. The Freshman English Manual, the instructors' manuals accompanying The Writer's Options and Writing: A College Handbook, and Irmscher's Teaching Expository Writing, all provide guidance and variety in your planning. Even more important, perhaps, is the help available from your mentors and from the English Department faculty, teaching fellows, and graduate assistants, a group with extensive experience and considerable expertise. Don't hesitate to ask them for help whenever you need it.

In writing this guide, we have tried to follow the Guidelines for Nonsexist Use of Language endorsed by the National Council of Teachers of English. We urge

you to follow these guidelines in your writing and in your classroom. If you wish to see the guidelines, there is a copy on file in the Freshman English Secretary's Office in 356 Bachelor.

We wish to thank Sue Pfeiffer for her work and her advice and Donna Shackelford for typing the manuscript and preparing the finished product. And, finally, we wish to thank the Miami University Committee on the Improvement of Instruction for funding this project.

We invite your suggestions for next year's guide.

Donald A. Daiker and Mary F. Hayes

COURSE SYLLABUS

TEXTS:

Freshman English Manual, 1982-83.
Options: Daiker, Donald, Andrew Kerek, and Max Morenberg. The Writer's Options: Combining to Composing. Second edition. Harper & Row: New York, 1982.
Writing: Heffernan, James A., and John E. Lincoln. Writing--A College Handbook, W. W. Norton, 1982.
Dictionary: Webster's New Collegiate Dictionary. Merriam.
Webster's New World Dictionary. World-Prentice-Hall.
Standard College Dictionary. Harcourt Brace Jovanovich.
American College Dictionary of the English Language. Houghton Mifflin.

MWF SCHEDULE FOR ENGLISH 111

Week 1:
1. Introduction to the course and in-class writing sample.
2. Paper #1 will be assigned and representative writing samples will be analyzed and evaluated. Read "Getting Started" and "Prewriting and Free Writing," pp. 13-24 in Writing.

Week 2:
1. "Introduction" to The Writer's Options, pp. 1-10, and sentence-combining exercise--"Deluxe Pizza" (descriptive), pp. 17-18.
2. Paragraph #1 due.
3. Read "Writing Paragraphs," pp. 97-125, and "Description" and "Narration," pp. 52-56 in Writing.

Week 3:
1. Read "Participles," pp. 39-47, and do the basic pattern exercise, pp. 48-49 in Options.
2. Paper #1 workshop: rough draft of paper #1 due at the beginning of class.
3. Paper #1 (descriptive or narrative) due. Paper #2 (descriptive or narrative) will be assigned.

Week 4:
1. Sentence-combining exercise--"Blind Date" (narrative), pp. 56-58.
2. Paragraph #2 due.
3. Read "Shaping Your Material," pp. 25-51 in Writing.
Paper #1 will be returned and discussed.

Week 5:
1. Read "Absolutes," pp. 79-86, and do the basic pattern exercise, pp. 87-88, in Options.
2. Paper #2 workshop: rough draft of paper #2 due at the beginning of class.
3. Paper #3 (descriptive or narrative) due. Paper #3 (explanatory) will be assigned.

Week 6:
1. Read "Appositives," pp. 59-67, and do the basic pattern exercise, pp. 68-70, in Options.
2. Paragraph #3 due.
3. Read "Exposition," pp. 56-72 in Writing. Paper #2 will be returned and discussed.

Week 7:
1. Read "Subordination," 97-105, and do the basic pattern exercise, pp. 106-107, in Options.
2. Paper #3 workshop: rough draft of paper #3 due at the beginning of class.
3. Paper #3 due (explanatory). Paper #4 (a second explanatory essay) will be assigned.

Week 8:
1. Sentence-combining exercise--"Dracula" (explanatory), pp. 116-120.
2. Paragraph #4 due.
3. Read "Revising your Essay," pp. 155-170 in Writing.
   Paper #3 will be returned and discussed.

Week 9:
1. Read "Coordination," pp. 121-131, and do the basic pattern exercise, pp. 132-134, in Options.
2. Paper #4 workshop: rough draft of paper #4 due at the beginning of class.
3. No class: Fall mid-term holiday.

Week 10:
1. Paper #4 due (explanatory). Paper #5 (persuasive) will be assigned.
2. Read "Paragraph Patterns," 222-230, and do the basic pattern exercise, pp. 231-232, in Options.
3. Paragraph #5 due.

Week 11:
1. Read "Persuasion," pp. 75-96 in Writing. Paper #4 will be returned and discussed.
2. Sentence-combining exercise--"Muzzled" (persuasive), pp. 195-196, in Options.
3. Paper #5 workshop: rough draft of paper #5 due at the beginning of the class.

Week 12:
1. Paper #5 due. Paper #6 (a second persuasive paper) will be assigned.
2. Read "Conference," 241-252, and do the exercise "Using Strategies of Coherence--I," pp. 253-255, in Options.
3. Paragraph #6 due.

Week 13:
1. Read "Choosing Words," pp. 126-154. Paper #5 will be returned and discussed.
2. Sentence-combining exercise--either "Capital Punishment and the Liberal Breast Beaters," pp. 307-309, or "Capital Punishment: Barbaric and Irrational," pp. 311-314.
3. Paper #6 workshop: rough draft of paper #6 due at the beginning of class.

Week 14:

1. Paper #6 due (persuasive). Paper #7 (instructor's choice) will be assigned.
2. No class: Thanksgiving recess.
3. No class: Thanksgiving recess.

Week 15:

1. Read "Repetition," pp. 290-301, and do the basic pattern exercise, pp. 302-303, in Options.
2. Paragraph #7 due.
3. Read "Emphasis," pp. 315-325, and do the exercise "Killer Camille," pp. 327-328, in Options. Paper #6 will be returned and discussed.

Week 16:

1. Paper #7 workshop: rough draft of paper #7 due at the beginning of class.
2. Paper #7 (instructor's choice) due. The Miami Co-op Bookstore Annual Freshman Award is given for the best persuasive essay; the Snyder Award is given for the best explanatory essay.
3. Course evaluation.

Week One: Wednesday (Class #1)

Assignment: Introduction to the course and in-class writing sample.

Focus: Introduce yourself and the course, explaining requirements, describing the process-oriented nature of the class, and collecting a writing sample from each student.

Suggestions: Today you will introduce yourself and the course and collect a writing sample from your students. Although you need to touch briefly on a number of topics, save as much time as possible (preferably 25 minutes) for the writing sample. For a helpful checklist of things to do the first day, see the Instructor's Manual for Writing, xix-xxiii. Also, before the first meeting, familiarize yourself with the Freshman English Manual, especially the sections on "General Information," "Procedures," and "The Rationale for Syllabus B."

Introduce yourself, putting on the board your name, your office number and office phone number, and your office hours. Also, place the course and section number on the board, having all students check to make certain they're in the right place. Wait until you have finished your opening remarks to go over the class roll, giving stragglers time to find your class. If you would like, pass out notecards (available from the Freshman English Secretary in 356 Bachelor) and have students give you their names, campus addresses phone numbers, and any other pertinent information.

Material to touch on: the course objectives, course requirements, the textbooks, the number and kinds of graded and nongraded writing assignments, class requirements and procedures. Be sure to tell students that their textbooks are available from the bookstore in the Shriver Student Center on campus and the Miami Co-Op Bookstore uptown. Urge them to buy their texts right away and to look over the Freshman English Manual as soon as possible. Indicate that the Manual contains vital information about the course, their syllabus and schedule of assignments, departmental and university requirements for which they are responsible, a useful stylebook, a section on grading standards, and sample student essays.

Announce that the English Department enforces a rigorous plagiarism policy. Read an excerpt from "Honesty in Written Work," and state that you will seek to have any student who willfully commits plagiarism suspended from the university.

Ask students to buy an 8 x 11-3/4 inch manila folder to keep their essays and drafts in throughout the semester. The folders help both you and the students keep up with their papers, especially since they're writing multiple drafts. Also ask students to purchase a spiral composition notebook for sentence combining exercises, paragraphs, and other writing assignments and exercises. Indicate that you will collect the notebooks periodically, so students should keep them up to date. (If you choose, you may count the notebooks as a full-letter grade, use them in determining class participation

grades, or devise a policy of your own for grading and checking them. Students must see their notebook assignments as an integral, important part of the class. We suggest that you check them at least 4 times during the semester, the first time no later than 3 or 4 weeks into the course.)

Spend a few minutes discussing the workshops, the sentence-combining activities, and the process-oriented nature of the course. Indicate that if students attend class, participate in all the activities, and complete the assignments, you can promise that their writing will improve. Draw your remarks about the general philosophy of the class from the Rationale for syllabus B in the Manual.

The Writing Sample

Take the last 25 minutes of class to collect a writing sample from each student. Since many are naturally apprehensive about their first freshman English paper, you might try reassuring them by suggesting that this first sample is a get-acquainted assignment, one they may use to tell you anything about themselves that they would like. Also indicate that you realize that this (like all in-class writing assignments) is essentially a first-draft effort, written under pressure. Assure them that they will always have ample opportunity to revise thoroughly any paper submitted for a grade.

Suggested Topics: Ask the students to write a letter to you on one of the following topics:

1. explaining how they feel about writing and why.
2. explaining what pleases them most or frightens them most about taking a writing class.
3. describing something that has happened to them since arriving at Miami that they did not expect to happen.
4. covering any topic they would like.

The letter-writing assignment should help students focus and organize their writing more quickly. Reassure them that you don't expect more than a brief sample of their writing. Before the next class meeting, read through the letters, responding in a brief comment to each one. Underline or indicate in the margin any phrase or sentence that is well written. If any student has serious problems with mechanics and grammar, organization, or expression, direct them to see you for referral to the Writing Laboratory, 100 McGuffey.

To prepare for the next class period, select representative passages or one or two full samples to be typed on a ditto master or thermofaxed and made into a ditto and then run-off to be distributed to your class. Now is a good time to familiarize yourself with the services available through the English Office. Consult your English Department Handbook for information on audio-vidual services, Xeroxing, thermofaxing, and dittoing. Secretarial assistance is available if you give the secretaries 24 hours' notice. If you would like help learning to use any of the equipment available to you, ask one of the secretaries or one of the experienced graduate assistants, your mentors, or the Director of Freshman English.

Week One: Friday (Class #2)

Assignment: Paper #1 will be assigned and representative writing samples will be analyzed and evaluated. Read "Getting Starting" and "Prewriting and Free Writing," pp. 13-24 in Writing.

Focus: Start preparing students to write Paper #1, by beginning to define description and narration and by beginning to clarify your criteria for effective writing.

Suggestions: There are three different activities for class today: 1) reinforce any points you consider crucial--and answer any student questions--from the reading in Writing; 2) assign paper #1; and 3) look over two or three student samples written during the previous class.

1. You probably won't want to spend more than five minutes or so on the reading in Writing--both because the writing there is quite clear and because there's lots else to do in class today. Still, don't be afraid to respond as helpfully as you can to student questions, and don't hesitate to point to any passage in Writing that you find especially useful.

2. In assigning paper #1,you have at least three choices: A) you may assign a descriptive paper; B) you may assign a narrative paper; C) or you may allow your students to choose for themselves a descriptive or narrative paper. Unless you have a strong preference, why not give the students a choice? Description and narration are alike in that both aim to share an experience rather than, as in explanatory writing, to communicate an idea. But the two differ in that description presents an activity, object, person, or scene in such a way that the reader can feel it, sense it, whereas narration always involves a story, events happening in some sort of sequence. (See the passages on description and narration in Writing, pp. 52-60. It is not assigned reading until next week, but you may want to examine it now.)

You also have choices to make for descriptive and narrative topics. One possibility is to allow students to choose from the 15 narrative and 15 descriptive topics in The Writer's Options (pp. 378-380). Reading over the topics aloud in class will both help students understand the difference between narration and description and encourage them to start looking for a topic. You might suggest that they put a mark next to any topic that seems promising. Other possibilities include restricting the topics in TWO, expanding upon them, creating topics of your own, or giving students unrestricted choice.

You should probably take a minute or two to make clear other requirements of the first paper. These requirements should be put in writing and distributed to your students. How long should the paper be (most instructors will say 400-500 words)? do you need a title (yes)? can it be handwritten? what kind of paper will you accept? can I turn it in late? must I leave margins? skip lines? should I place my name only on the outside so that the paper can be read and graded anonymously? Try not to spend too much time on such questions, but do try to answer them and others as they arise.

3. From the writing samples written during the previous class, select two or three. Please do not pick the poorest papers. At least one of the papers should be good or excellent, and the others shouldn't be markedly bad. It will be helpful for your students if one or two of the papers are either descriptive or narrative. Whichever papers you select, write or type them on a ditto master, and run off copies for every student in your class.

Your in-class responses to the writing samples you distribute are crucially important: they will establish the tone of your class for a long time to come. So you want to come across as reasonable and helpful--as a teacher who is more interested in encouraging good writing than in punishing poor writing. It is especially important that you not monopolize this discussion of student writing, that you allow your students to react fully to their classmates' writing, to explain to each other why they thought one sample was more effective description or more exciting narration than the other. On the other hand, your students will expect you to start clarifying your own criteria for effective writing, so you shouldn't remain completely silent: you should begin showing them writing that works for you.

Suppose, for example, you had duplicated and distributed the following student sample:

> Why is it raining today? Your first day at college is supposed to be a bright cheerful one! The sky is such a putrid gray it reminds me of the trash can color of a prison cell. We're locked up under raincoats and umbrellas. Such Misery! Actually, the softness of the rain dripping provokes a peaceful feeling. I guess we'll survive somehow.

There are a number of questions you might raise about this sample: What is the purpose of the opening question? Is the paragraph unified? Does the paragraph come to a real conclusion? Is the paragraph coherent? But one question that you shouldn't ignore is, "What is good about the paragraph?" One of its strengths is its occasional use of concrete, specific details--the putrid gray sky, the trash can color of a prison cell, the raincoats and umbrellas. To help your students sense the importance of specific details to a descriptive or narrative paper, you might ask them which of these two sentences they think is more effective: "We're locked up under raincoats and umbrellas" and "Such Misery." The first is more effective, we think, because it is more specific. In the same way, we think the detailed beginning of the sentence "the softness of the rain dripping" is much more effective than its vague conclusion: "provokes a peaceful feeling." By encouraging your students to make such observations or by making them yourselves, you clarify your expectations for the first paper as well as your standards of evaluation. At the same time, you emphasize what is positive and worth imitating in student writing.

NOTE: Ask for two student volunteers to give you their version of "Deluxe Pizza" on ditto masters at least an hour before the beginning of the next class. Distribute two ditto masters to every student in the class.

Week Two: Monday (Class #3)

Assignment: Sentence-combining exercise--"Deluxe Pizza" (descriptive), pp. 17-18.

Focus: Continue to prepare students for paper #1, especially by exploring, practicing, and evaluating strategies for description.

Suggestions: You might start by clarifying the assignment for next class: a narrative or descriptive paragraph of approximately 100-150 words. This assignment will be most useful to your students if they write a rough draft of a middle paragraph from paper #1. It is important that they know you do not want a summary or a condensed version of paper #1; you want the full text of part of that paper. You want a middle paragraph to see if students are using enough details and sufficiently specific details. (Opening and concluding paragraphs are usually less specific than middle paragraphs.) Be sure to emphasize the importance of these paragraphs: they will become the focus of activity for the next class.

After clarifying the paragraph assignment, turn to "Deluxe Pizza." (It will be helpful for this and later classes in sentence combining if you have read the "Introduction" to the Instructor's Manual for the Writer's Options, pp. 1-10.)

You might begin working with "Deluxe Pizza" by handing out dittoed copies of two student versions. One by one, ask the students to read the versions silently, marking any passage they find especially well written or poorly written, and then have the student writers read their version aloud, again asking the students to mark any passage they find noteworthy. Now you are ready for discussion. You can begin with one of the general questions on p. 4 of the Instructor's Manual, or you may choose to follow the more specific suggestions on p. 11. Either way, remember that the central purpose of this exercise is to help prepare your students for writing a descriptive paper. Therefore, you might want to ask why "Deluxe Pizza" is, after all, a descriptive piece of writing. Why is it not a narrative? Why is it not explanatory or persuasive? And is "Deluxe Pizza" an effective piece of description as the students have written it? As a brief in-class writing exercise, you might ask each student to add a relevant detail of her own. You could follow up this exercise by asking each student, next, to add a detail that is irrelevant. Then go around the class asking each student to read the phrase she added and to explain why the detail it contains is irrelevant. Such an exercise will help show students that descriptive papers need to be organized around a dominant impression or central attitude. Additionally, brief writing exercises are a way of adding variety to class.

Week Two: Wednesday (Class #4)

Assignment: Paragraph #1 due.

Focus: Continue to prepare students for paper #1, having them share their writing with one another in peer response groups.

Suggestions: Today students will devote the major portion of the hour to sharing their paragraphs with one another. Explain to them that they will spend most of the hour reading aloud and discussing their paragraphs in small groups, intent on revising their paragraphs for inclusion in the first essay. Try to reassure them any way you can. Assure them that the procedure is new and frightening to everyone at first, that all of them are aware that they are working with first and second drafts, not polished pieces, and that only through sharing their writing and receiving responses from various readers will they become more skillful writers, aware of readers' expectations. Your attitude and your efficiency during the first workshops on paragraphs and essays are critical. It is up to you to see that students take the activities seriously, that the workshops run smoothly, and that the class day is spent effectively. You should work to establish an atmosphere in your classroom where students feel free to take risks and to experiment and where their writing receives courteous, respectful attention. Remind students, now and throughout the semester, that by finding out their strengths, they can improve their writing, just as by finding out their weaknesses.

Procedure

1. Assign students to groups of 4. Because you will wish to control grouping throughout the semester, never ask students to group themselves.

2. Have the groups move their desks as far away from other groups as possible and sit as closely together within the circle as possible.

3. Once the groups are formed, have students read their paragraphs aloud. Each student should read her paragraph aloud twice, slowly and clearly. After the first reading, the writer should pause for a few seconds, letting the group members reflect on the paragraph but not ask questions. After the paragraph is read through the second time, the group members should respond aloud to the following questions (placed on the board or distributed on a ditto):

   A. What are the strengths of the paragraph? Which sentence or phrase is the most effective? the most unusual? or the best written? In general, what do you like best about the paragraph?
   B. What part of the paragraph needs clarification? Is there a sentence or a passage that is not clear when it is read aloud?

4. After each member of the group has read and received a 5 minute (no more than 7 or 8 minute) response, the group should select one paragraph that is unusual, effective, or interesting. Ask them to decide the two major strengths of the paragraph and jot them down. Distribute a ditto to the persons whose paragraphs were selected. Ask them to type or write their paragraphs on the ditto and to list the two strengths at the bottom; have the students submit their dittos to you before the next class meeting. Explain that the samples will be dittoed and distributed at the next class.

   If there is time remaining, ask for volunteers to read their paragraphs aloud to the class. Suggest that there may be writers who would like more feedback or response from a larger group. Encourage, but don't insist. If there are volunteers, have the students read aloud. Briefly comment, praising what you like about the paragraphs. (Remember the advice in the Instructor's Manual to Options. On early assignments, offer more "applause than criticism.")

   If there are no volunteers, ask students to summarize the characteristics of good writing that were illustrated in the paragraphs they heard. Push them to be as specific as possible. List the characteristics on the board. Since they will read "Writing Paragraphs," pp. 97-125, for the next class, instruct them to be alert for these characteristics as well as others emphasized in the chapter, such as unity, emphasis, and coherence.

Comment: Some Advice on Running Workshops and Response Groups

1. Continue to reassure students as much as you can while they accustom themselves to the workshop atmosphere. Reading work aloud, even to a supportive group, is frightening. Be alert for any opportunity to praise individuals who read aloud or to praise groups that appear especially enthusiastic and helpful.

2. Let your own discussion of the sentence-combining exercises, the paragraphs, any writing before the class prove a useful model. You can be a "response group of one," pointing out strengths and weaknesses as specifically as possible, offering suggestions for revisions.

3. Don't expect too much too soon. The students' comments will prove more superficial than yours, certainly, but response from readers other than the teacher is essential in helping students develop their writing skills.

4. Participate freely within the groups, moving from one to another. Sit in while a student reads an entire essay or paragraph. If you like, share your own writing occasionally with the class or with a group. Always free write with the class. They see that you, too, write and share your work.

5. Do not hesitate to intervene if a group's attention has wandered, if they are not concentrating on the writing.

6. Inform your students that while advice and response from different readers is important, they are finally responsible for their own writing. Final decisions about what should be changed, eliminated, expanded, and revised remain with the writer.

Week Two: Friday (Class #5)

Assignment: Read "Writing Paragraphs," pp. 97-125, and "Description" and "Narration," pp. 52-56 in Writing.

Focus: To continue preparing students to write paper #1 by discussing effective narrative and descriptive paragraphs.

Suggestions: Before class, spend time selecting two or three paragraphs from the six "good" paragraphs you received from the last class activity. If you like, ditto and distribute all five or six paragraphs to class members, reminding them that the paragraphs represent what the groups decided were effective paragraphs. Concentrate in class on only two or three. Choose paragraphs that illustrate the principles of coherence, emphasis, or unity discussed in the handbook or concentrate on the qualities of good description or narration. You can keep the day's discussion focused on whatever element or two you wish to emphasize. You might limit your day's activity to one or a combination of the following suggestions.

Begin the class by asking for a volunteer to read one of the sample paragraphs. Ask students to follow along, pen in hand, underlining what they like in the paragraph, placing a question mark next to whatever needs clarification. Lead a general class discussion, covering one or more of the following questions:

1. What is particularly strong or effective about the paragraph? Any specific part? Point out one or two effective phrases or sentences. Why are they effective?

2. Where does the writer use specific details or examples well?

3. Where does the writer appeal to your senses?

4. If this writer were reading aloud, what tone of voice would she use? Where do you feel this "voice" most strongly? Why?

5. If this paragraph were going to be developed into a longer paper or placed within a full essay, what suggestions could you make for improvement?

6. Does the writer use relative clauses, participles, or any other interesting construction? Where? Are there places she could have used a more interesting construction?

Since the class's reading has been on organization, you may wish to focus specifically on how a writer effectively organizes a narrative or discriptive paragraph. If so, you could ask one or more of the following questions:

1. Where is the topic statement? Is it clearly stated or implied?

2. What is the relationship of the topic statement to the other sentences in the paragraph? How does the writer connect the sentences in the paragraph to the topic idea? One to the other?

3. Does the paragraph lead to a climax? Does it rely on a series of examples or illustrations? How does the writer maintain coherence?

Urge students beyond a statement that the paragraph "flows" well. Ask them to show you why and how the writer achieves such "flow." Ask them to point to specific transitional words, phrases, and devices. If you like, distribute one of the paragraphs. Show where it could be strengthened through even stronger transitions. Or, ask students to revise the paragraph, using different transitions, adding more details and examples, a clearer topic statement. Ask volunteers to read their revised versions aloud. Discuss the difference.

The class discussion, depending on the focus you select, can illustrate how a good piece of writing can be made even better. Because you use paragraphs already screened and selected as "good," you will have ample opportunity to praise, encourage, and reinforce, but you will also have an opportunity to show how students can begin to shape the raw material of narrative or descriptive writing into a more coherent, more structured paragraph.

Spend the last few minutes summarizing the class and discussing the move to the longer, full essay. Assign the first full-essay workshop on Wednesday, Week 3. Tell students to bring completed drafts, handwritten or typed (preferably), double-spaced, with broad margins. Ask that the drafts be as near completion as possible. Also announce at this time (if you haven't already) that workshop days are mandatory, that students are expected to attend with completed drafts.

Week Three: Monday (Class #6)

Assignment: Read "Participles," pp. 39-47, and do the basic pattern exercises, pp. 48-49 in Options.

Focus: To prepare students to write paper #1, especially by focusing on the use of participles and participial phrases in narrative and descriptive writing.

Suggestions: You might begin by asking if there are any questions on the assigned reading and by emphasizing any points in the introductory material on participles that you find especially important. But the heart of this class should be the student sentences created in response to the basic pattern exercise.

Like the whole-discourse sentence-combining exercises (e.g. "Deluxe Pizza"), sentence-level exercises are most usefully discussed if some student versions are made available to the entire class. But you don't have to use dittoed copies for the sentence-level exercises; the blackboard works just fine. At the beginning of class ask for volunteers to write sentences A through J on the board and to underline the participial phrase(s). Of course, if the blackboard in your classroom is small, you may not be able to put up all the sentences; in that case you'll have to make choices. (By the way, another strategy for making sure students do the exercises conscientiously and on time is occasionally to call on students instead of asking for volunteers.)

Here is one suggestion for dealing with the sentences now on the blackboard. Move slowly from sentence to sentence. Ask the student who wrote the first sentence to read it aloud and to identify the participial phrase(s). Then ask the class if the underlined portion of the sentence is indeed a participial phrase as its writer claims. If it isn't or if the participle dangles or if there is any other problem with the sentence, you should probably fix it--with the help of suggestions from the class--before moving on to the next sentence. But even more importantly, you should ask for other student versions, for other ways of combining the given sentences into an effective whole. It is vital for students to see from the start that there is a range of wholly appropriate responses. Please note that several such responses for each exercise sentence are given in the Instructor's Manual, pp. 18-19.

Whenever you have time, ask your students to comment on the differences they perceive between versions of the exercise sentence. For example, ask them if they hear any difference between "Jeff plugged in his calculator with a sigh, sat down heavily at his desk, and opened his calculus book" and the participial version of that same sentence: "Plugging in his calculator with a sigh, Jeff sat down heavily at his deak and opened his calculus book." In the same way, you might ask your students if they hear a difference between "Born in Atlanta, Georgia, and educated at Duke University, she now serves as the corporation's chief legal officer" and "Now serving as the

corporation's chief legal officer, she was born in Atlanta, Georgia, and educated at Duke University." If students prefer the first version, it's probably because sentences with participial phrases usually work best if its events are presented in chronological order: first born, then educated, and now serving. By the same token, if a past participial phrase suggests the cause of an action, it should normally come first in the sentence ("Depressed by his betting losses, Joey sat alone on the beach, drinking a pint of good bourbon") rather than last ("Joey sat alone on the beach drinking a pint of good bourbon, depressed by his betting losses.") Sentences I and J of the basic pattern exercise offer other interesting possibilities for construction and discussion. During class discussion you can achieve variety and keep students alert by occasionally asking the class to recite outloud a particularly effective sentence (as is sometimes done in foreign language classrooms) and/or to write out a particular kind of sentence ("O.K. Let's see if you can write me a version of sentence G with the participial phrase in the middle of the sentence, between the subject and predicate.")

NOTE: For the next class, students should bring the original and two copies of the rough draft of paper #1.

Week Three: Wednesday (Class #7)

Assignment: Paper #1 Workshop: rough draft of paper #1 due at the beginning of class. Students should bring a complete draft (plus 2 Xeroxed copies) of paper #1 with them to class.

Focus: To continue preparing for paper #1 by having students share their complete drafts with at least two classmates and by focusing specifically on revision of the first graded assignment.

Suggestions: Today is especially important, because students are still accustoming themselves to a frightening procedure, sharing their writing with readers other than a teacher, and because their first graded assignment is due at the next class meeting. Take the first few minutes of class to answer any last-minute questions about the first essay: there will probably be several. Move as quickly as possible to the workshop. (Once again, if you show students that you believe the workshop time is important, they will take it seriously.)

Two different versions of workshops follow. In early workshops, many teachers prefer to have students read their work aloud. If you prefer a quieter workshop atmosphere, you will probably prefer the second approach (Workshop B); however, to avoid monotony and to expose students to a variety of activities, try a number of different formats. Workshop worksheets for both workshops are included in the Appendix. They are also stenciled and available in quantity from the English department secretary. If you decide to use them, drop by 24 hours in advance to collect the worksheets or to arrange to have some run.

Workshop format A: This workshop is adopted from Peter Elbow's Writing Without Teachers. Assign students to groups of three and distribute the workshop worksheet. Instruct students to react to one another's essays based on their first 2-1/2 weeks of instruction, following the worksheet guidelines as closely as possible. Above all, remind students to be tactful but honest. Save 5-10 minutes at the end of class to comment on how students should handle final revisions on their drafts.

Workshop format B: If you prefer a quieter format the first time through, try the following. Place students in groups of three. Have students exchange essays, each reader getting a Xeroxed draft from the other two in the group. Have them each complete the worksheets, sign their names to the worksheets and the drafts, and return both to the writers. Remind students to save both drafts and worksheets to include in their folders when they submit the final essay. Save 5-10 minutes at the end of class to comment on how students should handle final revisions on their drafts.

Comment: The questions for this workshop remain fairly general, asking for a response to what students find effective and ineffective. Until they develop more sophisticated skills in responding to writing, skills they learn and polish throughout the semester, the questions are legitimate. Once students are comfortable offering and receiving

feedback, you can press them to more specific response. Be sure to remind students that if they have questions about their drafts after they receive the group's response, they should arrange to see you. During this workshop, you can circulate, sitting in on various groups, or you can use the time to check notebooks.

Week Three: Friday (Class #8)

Assignment: Paper #1 (descriptive or narrative) due. Paper #2 (a second descriptive or narrative essay) will be assigned.

Focus: Begin preparing students to write paper #2, a descriptive or narrative essay.

Suggestions: The class periods on which a paper is due present problems in using time constructively. Because it makes little sense to give an assignment other than to complete the paper, you will often have to struggle to make efficient use of the period. But here are some possibilities.

1. Clarify the assignment for paper #2. Is it exactly the same as for paper #1 or do you want it slightly longer, say 400-600 words? Can a student write a second narrative or, if she has already written a narrative, must she now write a descriptive essay? (We think you should allow two narratives, two descriptions, or one of each--but it's your choice.)

2. Ask your students if they have any questions or comments arising from their writing of paper #1. If so, respond to them--with the help of the other students. One offer we've made to our students in the past is this: any student who has had problems writing a sentence (or two, maybe even three) may write it on the board at the beginning of the period. Then, with the help of the class, we will revise the sentence to make it more effective, and the student will then be able to revise her paper accordingly. All other papers must be submitted at the beginning of class; only students who write their sentences on the board may withhold their papers until later in the period.

3. Return to and complete any activity begun earlier but not finished--perhaps the basic pattern exercise or discussion of passages from Writing or assessment of a student paragraph or rough draft.

4. Here is a proposition to offer your students--any time before the period when a paper is due. Tell them that anyone who submits paper #1 to you on ditto masters at least one hour before class starts will gain in three ways: 1) she will benefit from the intelligent, candid responses of her classmates; 2) she will know what grade she receives before the period is finished (by contrast, her classmates will have to wait days to find out their grade); and 3) whatever grade she receives will be raised by 3-4 points (C+ to B- or B- to B) just as a reward for allowing the paper to become the center of class evaluation and discussion. (Since you can evaluate no more than two papers per period, you may want to tell your students that you will accept only the first two papers submitted. You may also want to give your students the choice of having this paper evaluated by name or anonymously.)

5. In the Appendix to this Manual you will find a descriptive paper that we think is worth an "A-" and one that we would grade a "C- or D+." Similarly, you can also find a narrative that we would grade "A or A-" and one that we would grade "C- or D+." There are stencils for these four papers in the Freshman English Office. If you would like copies of one or more of these papers for class discussion today or some other time, just ask the secretary. You can then distribute the papers in class and evaluate them. It's enlightening, as well as consoling, for students to know which papers you find successful and why.

NOTE: Make sure you have two student volunteers to do their version of "Blind Date" on ditto masters and to submit it to you at least an hour before the start of next class.

NOTE: Announce that you will collect student notebooks next class. Students should have all their work arranged in the order it was assigned, with the earliest assigned work first.

Week Four: Monday (Class #9)

Assignment: Sentence-combining exercise--"Blind Date" (narrative), pp. 56-58.

Focus: Help prepare students to write paper #2, especially by focusing on narrative writing.

Suggestions: After clarifying the assignment of paragraph #2 for Wednesday (and completing discussion of any ideas begun but not completed on Friday), distribute dittoed copies of two student versions of "Blind Date."

The function of "Blind Date," aside from providing writing practice, is to prepare students to write a narrative paper. An obvious question then--for either student version--is why is it a narrative and why is it not a description or explanation. In what ways is it unlike "Deluxe Pizza"? What changes would have to be made before "Blind Date" became a descriptive essay? an explanatory essay? Does "Blind Date" include any descriptive or explanatory elements? Can you reach some conclusions about narration?

You might next take up the question of unity. Are the student versions of "Blind Date" unified narratives? If so, how are they unified? These questions relate to one of the written instructions for "Blind Date": "Delete details that are unnecessary to the story" (p. 56). You and your students can approach this question either inductively by giving examples of unnecessary details or deductively by defining "unnecessary details." Either way, you may eventually conclude that most good stories are unified by a theme or a point: the point of "Blind Date" seems to be that "what happens is sometimes the opposite of what we expect." You might ask your students if the explicit statement of that point would improve the story. (Probably not--but it would certainly move the story closer to explanation.) Once you've established the unifying principle of the story, you can decide the relevance of particular details--for example, of the hesitant knocking, the white door, the sharp footsteps, the terry-cloth bathrobe, Larry's almost stuttering, the untidy and L-shaped room, the Wedgies, the puddle, the previous blind date, Rose Ann's dark and dancing eyes. Would the story be more or less effective without the content of sentences 65-70?

Try to leave at least some time for evaluating the use of participles in student versions of "Blind Date." One warning: do not be totally surprised if one of the versions includes a participle in every sentence. Especially early in the term a student or two will interpret the instructions to include "several participial phrases" to mean "use one in every sentence." The important thing is not to panic: all of us spend a lot of time with our new toys. One simple antidote for excessive use of any construction is to ask for class reaction. Someone is sure to say there are too many participles, and you can go on to decide how many is too many. In the discussion that follows, keep the focus on what students have done well, especially on examples of effectively constructed participial phrases. Of course, you will want to spend some time revising participial

phrases that dangle or are otherwise ineffective. But remember that the participle will be a new construction for some of your students and that we all make mistakes when we try something new. One reason why your students may fear participles is that their use increases the chance of grammatical error. Your challenge is to create the atmosphere in which there are greater rewards than penalties for taking risks and trying new constructions.

After--or during--the discussion of narration, narrative unity, and participles, you should feel free to turn to other considerations raised by student versions of "Blind Date"--including topics like grammar, punctuation, sentence structure, diction, and the like. Again, don't hesitate to have the class recite aloud or write out especially effective or original constructions.

NOTE: At the end of class collect student notebooks.

Week Four: Wednesday (Class #10)

Assignment: Paragraph #2 due.

Focus: Continue to prepare students to write paper #1 through a workshop emphasizing revision.

NOTE: Return student notebooks and briefly explain how you have marked them. We mark our notebooks with a ✓+ for work that is complete and at least occasionally adventurous, a for work that is satisfactory, and a ✓- for work that is incomplete. You might want to make a comment or two with your grade, but try not to spend more than 3 or 4 minutes per notebook.

Suggestions: Today students should bring a copy of their paragraph to class, leaving one clean copy in their notebooks. After making certain that students can identify their paragraphs by title (they should not sign their names to their work), collect the paragraph. Explain that today they will have an opportunity to see and to respond to four other paragraphs and that they will receive suggestions for revision from four other readers.

Place the students in a large circle. Give each student a paper clip and four 3 x 5 inch notecards (available from the Freshman English Secretary). Shuffle the paragraphs and pass them around, making sure no student receives his own. Ask each student to read the paragraph and fill out one notecard (back and front--but no more), answering two questions. 1) What is most effective about the paragraph? 2) In what one way could this paragraph be improved? Ask the students to to be as specific as possible within the time allowed.

Allow five minutes for each paragraph--2 to read, 3 to respond. Tell the students that speed is important, that you're looking for first impressions, quick reactions. When the five minutes are up, have the students sign their response cards, paper clip the cards to the paragraphs, and pass the paper with the attached cards to their right. To avoid confusion, have students rotate papers all at once. (If students are still writing when you announce "Rotate!" have them finish the word they are writing, sign "time" and their names at the bottom, and pass the paper on.)

After four cards have been completed, have students find their papers as quickly as possible. Each student should have four notecards with comments attached to her paragraph. Students should read all the comments from their various readers, choosing the one response they believe is the most helpful. Have them star that card. Then, ask a few to read aloud the remarks they found the most helpful. Use the last few minutes of class to discuss what kinds of comments are most helpful to students at this stage of revision. Reiterate the importance of becoming a sensitive reader of others' writing and of your own. Also, be sure to remind students to include notecards in the folders with their final papers and drafts of essay #2.

Week Four: Friday (Class #11)

Assignment: Read "Shaping Your Material," pp. 25-51. Paper #1 will be returned and discussed.

Focus: To return the first set of graded essays, to familiarize students with your expectations, and to continue discussing the characteristics of effective descriptive and narrative writing.

Suggestions: Take the first fifteen minutes of class to return the papers. Ask students to look over the papers, reading the comments, checking the grade, making sure they understand all the marking.

Make certain that your revision and correction policies are clear. It's a good idea to pass out a statement of your revision policy. "Revising and Returning Assignments" (in the Freshman English Manual) establishes general guidelines that you should supplement with your own specific policy. (Some instructors choose to have students revise only certain passages, sentences, or paragraphs from essays. Others elect to have students revise entire essays--especially for D and F papers--after conferences. Feel free to devise your own revision policy.)

While students look over their essays, place the grade range on the board. Take a few minutes to discuss the essays in general, covering the class's strengths and weaknesses, your response to the papers as a group. Did any topics lend themselves well to the assignment? Remind students that you will drop the lowest of their grades--so this essay should serve primarily as a learning experience. As much as you can, address how students should use these papers and your comments on them in writing their next essays; stress the relationship between essay #1 and #2. Section 3.5 from Writing, "Thinking About Your Readers" and pp. 16-18 in Writing (Instructor's Manual) should help you prepare for the discussion. The material helps you handle the "vexing but crucial question of what it means to write for a teacher" (p. 16, Writing, Instructor's Manual).

Distribute an essay that you have had thermofaxed and dittoed exactly as it was turned in to you (without your comments, the grade, or the writer's name). As you read it aloud, have students follow along, pen in hand, noting what they like, problems, and areas for improvement.

After you have read the essay aloud, give the students a few minutes to assign the essay a grade and to write at the bottom a brief comment, explaining why the grade is appropriate. Then, ask for a show of hands. How many students gave the essay A's? B's? C's? D's? or F's? Follow up with a discussion from the students about the paper and the grade.

For the first few times you try the activity (one that works well each time you return an essay), select a paper that is a fairly effective completion of the assignment. We suggest that you select a B essay (an A, if you receive one). Don't feel compelled to

convince the class that the grade you gave the essay is the "correct" one, although they will want to know what grade the essay received. After students have discussed the paper, take a few minutes to illustrate, using the essay, the qualities of effective writing. Is the essay particularly vivid or interesting? Is the essay interestingly and tightly--yet not mechanically--organized? Where, specifically, does the paper illustrate effective descriptive or narrative writing?

During the last few minutes of class, distribute a sheet upon which you have collected passages from a number of different papers. Select one or two problems prevalent in many of the students' papers to focus on in the discussion. Read each sentence or passage aloud, asking students to revise on the spot, cleaning up wordiness, deleting overly trite descriptions or improving the passage. Such an activity allows you to illustrate problems that the class as a whole shares without singling any one student's writing out for criticism. In fact, you can use this activity to praise students' efforts while, at the same time, showing them how to improve. Consider the following passages taken from a first set of 111 essays last year:

1. Upon entering what was to be my new home, a grey-day feeling filled the air.

2. If closely observed, it is possible to observe food samples from the late 1800's from in between the boards. Navigating counter-clockwise is our semi-dependable, non-automatic, defrosting refrigerator.

3. The next feature that drew one's attention was her eyes. Green and full of her emotions, her size eyes seem to carry on a conversation all by themselves.

Although these passages present problems--wordiness, unnatural voice, dangling modifiers--they also suggest that the writers are taking risks, varying sentence structure, attempting new constructions. Even though their early efforts aren't always successful, find every way you can to applaud their adventurousness and their risk-taking, even while you have the class suggest improvements.

Be alert to a particularly tense atmosphere today. (Any day you return graded assignments will be tension-filled.) Do what you can to alleviate students' anxiety and frustration by being accessible. Invite any students who do not understand the grade they received, or who would like to meet with you individually, to drop by during office hours or to set up an appointment with you. (One good policy to adopt is to invite students to drop by on any day <u>except</u> the day you return their essays.)

Week Five: Monday (Class #12)

Assignment: Read "Absolutes," pp. 79-86, and do the basic pattern exercises, pp. 87-88, in Options.

Focus: To help prepare students to write paper #2, especially by emphasizing the usefulness of the absolute construction in narrative and descriptive writing.

Suggestions: At the beginning of class, have students write several or all of the sentences from the basic pattern exercise on the blackboard with their absolutes underlined.

What makes an especially effective transition to the absolute construction are examples of absolutes in past student writing--in a paragraph, rough draft, paper, or sentence-combining exercise. Because the absolute is an especially unfamiliar construction to most of your students, showing them that a classmate has used it even before instructed to do so will make the construction seem a bit less remote and strange.

You might also consider--at today's class or later--a brief quiz on the absolute. Because its major function is to let students know how well they've learned to construct an absolute, the quiz need never be graded--except by the student or a classmate. Here are three possible questions: the instructions for each are to combine the given sentences into a single sentence with at least one absolute (underline the absolute):

1. A. Julie just lay where she had fallen.
   B. Her mouth was twitching.
   C. Her eyes were unfocused.

   One possibility: Julie just lay where she had fallen, her mouth twitching, her eyes unfocused.

2. A. Waiting for Matt Dillon in the center of Dodge City is the bad guy.
   B. His black hat casts a dark shadow upon the town.

   One possibility: Waiting for Matt Dillon in the center of Dodge City is the bad guy, his black hat casting a dark shadow upon the town.

3. A. Steve Garvey stood motionless at the plate.
   B. Steve Garvey's back foot was planted deep in the batter's box.
   C. Steve Garvey's bat was high above his head.
   D. Steve Garvey's eyes were riveted on the opposing pitcher.

   One possibility: Steve Garvey stood motionless at the plate, his back foot planted deep in the batter's box, his bat high over his head, his eyes riveted on the opposing pitcher.

Whether or not you give a quiz today, you will eventually want to move to the sentences on the board. And you may want to follow the suggestions given for class #6 on participles, or you may have, by now, developed different strategies of your own.

Whatever strategy you follow, note that the Instructor's Manual for the Writer's Options offers suggested responses to the basic pattern exercises (pp. 32-33). What follows is a commentary upon those responses.

For A., note how the first response more strongly suggests a cause-effect relationship than the second. Does the inclusion of the pronoun his make any difference at all? You might ask your students if the comma in these sentences is mandatory or optional (it is mandatory). You might also ask your students to react to this version: "Walking slowly to the corner of the playground, Jimmy's face was streaked with tears." (It contains a dangling participle.) Exercise D. is interesting because it encourages students to combine an absolute with a past participial phrase, both as free modifiers toward the end of the sentence. The next exercise (E.) is instructive because, although it can be made into an absolute, the most effective choice is probably a subordinate clause: "When his opponent had gained. . . ." The lesson is that an absolute construction is sometimes not the writer's most effective option. F. is unusual because it encourages both an opening and a terminal absolute. The last three examples lend themselves to paired absolutes or a series of absolutes. The positioning of the absolutes is especially important in H.: doesn't the first version sound better than the second or the third? I. and J. are probably the two most challenging exercises. In I., see if the student paired sentences 2 and 4 and, more subtly, omitted the second use of "hand." J. is the most complex of all: tell students not to panic if they had trouble with this sophisticated construction. On the other hand, applaud enthusiastically any student who managed it.

NOTE: Remind students that their rough draft of paper #2 (with one copy) is due at the beginning of the next class.

Week Five: Wednesday (Class #13)

Assignment: Paper #2 workshop: rough draft of paper #2 due at the beginning of class. Students should bring one draft of the paper, keeping one clean copy for later reference. (Students need not put their names on their essays, but they should have titles for easy identification at the end of class.)

Focus: To continue preparing for paper #2 and teaching revision skills through a workshop on student writing.

Suggestions: At the beginning of the class, spend a few minutes answering last-minute questions about the second essay, due at the next class meeting. Be as specific as possible about the problems, obvious on the first papers, that students should think about while revising the current assignment. You can spend this second workshop hour in a number of different ways. We suggest two procedures for you to consider: a revision worksheet or teacher-modeling.

A Revision Worksheet

1. Before collecting the essays from the students, ask them to jot down the central aim or purpose of their essay. What were they hoping to accomplish? What mood were they hoping to evoke? Have them keep this brief note at their desks for use later in the hour.

2. Collect the drafts and redistribute them to the students, making sure no one receives his or her own paper.

3. Distribute the revision workshop (See Appendix, Paper #2 Worksheet). Ask students to read the directions carefully and then fill out the worksheet.

4. While students work silently at their desks, you can answer individual questions. Since students saved one clean draft of their own work, they can ask that you look over a troublesome passage or that you suggest a way to revise a sentence or two. (Make sure to indicate that you will be glad to help with problems if they involve no more than a few sentences. Announce that anything that involves a longer conference should be handled during office hours hours or at an arranged conference.)

5. When students have worked for approximately 25 minutes, ask them to sign the worksheets, fold the sheets inside the drafts, and write the essays' titles on the outside of the papers. Collect the papers and place them on your desk at the front of the room. To avoid chaos, allow only one or two rows at a time to come to the front to find their essays.

6. Ask the students to take the last few minutes of class to compare their sense of what they accomplished with the reader's response to #2 on the worksheet. Assure them that their intended purpose and the reader's response could very well be different, yet they should be aware of that difference while considering revisions.

7. Remind students that you will collect the revision worksheets, and drafts when you collect the final paper on Friday.

Alternative: Teacher-Modeling

This procedure involves a teacher's actually writing or revising a piece before the class on the overhead projector. You could use a student's draft (be sure to have permission beforehand and be sure to spend a few minutes looking over the draft before class, so you don't come at it cold), or, if you're feeling courageous, you can use a narrative you have written yourself. Xerox and thermofax the paper ahead of time, preparing transparencies. You will also need to get one or two wax crayons, designed especially for writing on transparencies, from the Freshman English Secretary.

At the beginning of class, explain to the students that you are going to show how you would go about revising an essay. Go over the essay aloud, indicating what kinds of questions you would ask yourself about its effectiveness, trying to tell them aloud the steps you would follow if you had to revise the paper. Where would you add more details? What concrete and specific examples would you add? Is there a way to add "voice" to the paper? Are certain sentences clumsy, wordy, stilted? As much as possible, stick to your actual process, what you really would change and revise.

Certainly the approach is artificial in many ways. But, students are often more comfortable with teachers who will risk showing their own writing and revising processes. Try to let your process serve as a useful model. Allow students to question you at any juncture. Why did you change a phrase? A word? Why did you decide to move an entire passage or to delete an entire passage? (Most helpful to students, probably, is seeing you work with a fairly early draft, one on which you must make discourse-level changes--organizing sections, developing coherence, clarifying, reinforcing, and deleting entire sections.)

If the discussion is lively, the students interested, and your instruction enlightening, you can spend the entire class period for the modeling (some teachers use this technique with great success). If you feel you have accomplished what you intended earlier, showing them how one experienced writer approaches revision, you could use the last fifteen minutes of class for a mini-workshop.

Have students exchange drafts. Ask them to read the papers, underlining a phrase or sentence that they especially like with an even line, underlining a phrase or sentence that needs greater clarification with a wavy line. At the end of the essay, students should write the one way they believe the papers could be most improved. Then, just at the end of class, have students return the papers.

Even though students will bring drafts to the workshops, never feel compelled to devote the entire class periods to the drafts. Even if you don't focus the class around the students' drafts, assure them that having the draft done early is an advantage, one that students who wait until the last minute do not have.

Week Five: Friday (Class #14)

Assignment: Paper #2 (descriptive or narrative) due. Paper #3 (explanatory) will be assigned.

Focus: To begin preparing students to write paper #3, an explanatory paper, in part by showing them the usefulness of narration and description in explanatory writing.

Suggestions: You might begin introducing the explanatory paper by looking over the 30 explanatory topics in The Writer's Options (pp. 380-381). Either read the topics slowly and out loud yourself or go around the room with students each reading a topic. Reading explanatory topics out loud will begin to suggest the difference between the goals of an explanatory paper and the goals of narration and/or description. As the topics are read, feel free to comment on any that you choose: your commentary may take the form of restriction (don't write on this one!), expansion (here are several related topics), or suggestions for development. Ask students to put an asterisk in the margin next to two or three topics that interest them and then to store those topics in their mind and let their subconscious work on them for the next couple of days.

For what to do next during class, look again at the suggestions for class activity outlined earlier in this Manual for Class #8. (There you will find ideas for 1) clarifying the assignment for the next paper; 2) responding to comments and questions arising from the writing of the current paper; 3) completing any activity begun earlier 4) evaluating and grading a paper that one of your students has submitted on ditto masters; and 5) examining and commenting on one of the papers found in the Appendix to this Manual.)

One sensible approach is to combine suggestions #1 and #5 above. That is, you can clarify the assignment for paper #3 by showing your students a sample explanatory paper. The simplest way of doing so is by asking a department secretary (24 hours in advance, please) to run off copies for your class of one of the explanatory papers found in the Appendix to this Manual. After you've distributed copies and after students have read the paper silently and then heard it read aloud, you might begin by asking if the paper differs in any essential ways from the narrative and descriptive papers they've been writing. Is its aim the same as for description and narration? Why or why not? Does the paper contain any descriptive or narrative elements? Where? What is their function? The same function as in the descriptive or narrative paper?

Go on from here to evaluate the paper. Is it a successful explanatory paper? Why or why not? Try to emphasize that an effective explanatory paper must be truly enlightening, truly informative. That is, the reader of an effective explanatory paper goes away saying to herself, "You know, I never knew that before" or "Now I understand that in a new way." An effective explanatory paper gives the reader new information or a new way of looking at old information. A second point you should begin to stress is the need for a controlling idea, a thesis, to organize the explanatory paper.

Week Six: Monday (Class #15)

Assignment: Read "Appositives," pp. 59-67, and do the basic pattern exercise, pp. 68-70, in Options.

Focus: The usefulness of the appositive construction, especially in explanatory writing.

Suggestions: At the beginning of class ask for volunteers--or select students yourself--to write on the blackboard some or all of the ten sentences from the basic pattern exercises on appositives. Follow the procedures outlined in this Manual for class #6 or choose procedures of your own. Note that the Instructor's Manual for the Writer's Options includes one or more possibilities (pp. 23-24) for each of the ten examples.

Here are some points you might want to emphasize as the class responds to the sentences on the board. Ask how the positioning of the appositive affects sentence emphasis. For example, ask about the difference in the first and third versions of sentence A in the Instructor's Manual for the Writer's Options (p. 23). (To do so, of course, you will have to write alternate versions of the sentence on the board.) Some of your students will recognize that the first emphasizes "a prepaid insurance plan for dogs and cats" while the third emphasizes "Medipet." Your next question might be, "In what situations would you be most likely to use the first version? the third?" Now look at the two versions of sentence B. Which is clearer? Which is most easily understood? Why? Can you generalize about the positioning of appositives for clarity? Note that sentence C invites two appositives, one in apposition to the other. A second possibility is ". . . the overnight express to Mombasa, Kenya's port on the Indian Ocean." Sentence D is the first of the examples (sentence H is a later instance) to encourage the use of appositive adjectives (see pp. 64-65 of Options). Examples E and F both allow one of the most effective uses of the appositive--following an introductory subordinate clause and preceding the main clause. In addition, both E and F invite the use of a special appositive (see pp. 65-66 of Options). With G, an entire clause functions as an appositive. Examples I and J are the most sophisticated and complex of the batch. Both encourage the use of an opening appositive series ("Seducer, charlatan, scribber, dabbler in black magic" and "A people of inventors and discoverers, philosophers and soldiers, poets and craftsmen") as well as a concluding appositive. With J, you might ask questions about the order of the final listing: does it matter in which order items like the compass, clock, and wheelbarrow occur?

If there is a useful appositive construction that several of your students failed to use, consider asking the class to write for several minutes. You can have them continue with examples from the basic pattern exercise, with material of your own, or with examples from the creative pattern exercise that is found on pp. 71-72 of Options (for suggested responses, see pp. 24-26 of the Instructor's Manual for The Writer's Options). If your students have had trouble with appositive adjectives, for instance, you might ask them to take 2-3 minutes to do example G of the creative pattern exercise by adding a series of three appositive adjectives. Then go around the room and have several students read their sentences.

NOTE: Remind students that they are to come to the next class with an original and 2 copies of paragraph #3, an explanatory paragraph that is the rough draft of a middle paragraph from paper #3. Emphasize that it should be a paragraph that will enlighten their classmates, that will tell them something they hadn't known before.

Week Six: Wednesday (Class #15)

Assignment: Paragraph #3 due. Students should bring two Xeroxed copies of paragraph #3 (explanatory) with them to class.

Focus: To continue to prepare students to write paper #3 by emphasizing revision and the shift from narrative and descriptive writing to explanatory writing.

Suggestions: Take the first few minutes of class to discuss the difference between the explanatory paragraphs and the narrative and descriptive paragraphs already completed. Emphasize that the shift to explanatory writing, while constituting a shift in aim and purpose, does not necessitate a shift to dry, dull, voiceless prose. In fact, students will only be able to inform a reader if they can sustain his or her interest.

You could begin class by asking students to think about what they did differently in writing these paragraphs. They could do a short free-writing or listing, coming up with the differences that occur to them. (Their responses will be general, perhaps, but they will be forced to articulate the differences for themselves, and you will have the opportunity to remind them and to reinforce the point that there are no hard, fast rules to differentiate any two kinds of writing.)

If you want to pursue the differences between descriptive/narrative and explanatory writing, distribute a paragraph taken from the Appendix in this guide, from one of your students' earlier narrative or descriptive essays, from a narrative or descriptive essay at the end of the Freshman English Manual, or from pp. 57-58 in Writing. Make sure the paragraph, although full of descriptive detail and/or narrative examples, is essentially explanatory. Try to show students that good explanatory writing does use narration and description, that they really are expected to use both modes when writing their paragraphs and essays throughout the rest of the semester.

During the last part of class, anywhere from 25 to 40 minutes (depending on how long you devote to the opening activity), have students work in groups of two or three on their paragraphs. Have students exchange their paragraphs and complete revision worksheets. (See Appendix for "Peer Evaluation Forms for Explanatory Paragraphs," Week Six, Class #16). If you have 40 minutes, place students in groups of three and have them fill out two forms, responding as quickly as possible. If you have only 25 minutes, have students work in groups of two two's. Remind them that you want to see the drafts and the worksheets in their folders when they submit the final essay.

Week Six: Friday (Class #17)

Assignment: Return and discuss Paper #2. Read "Exposition," pp. 56-72.

Focus: To return the second graded paper, concentrating on ways students can improve the next set and providing good examples of this set.

Suggestions: Follow the procedures outlined for Week Four: Friday (Class #11). On days you return essays, spend the major part of the hour passing out the students' essays, discussing the strengths and weaknesses of the class, looking at samples of student writing, and, as much as possible, looking ahead to the next graded essay (something likely to be upper-most in students' minds today). While you may choose to distribute dittos of one or two essays for a sample grading session each time you return graded essays, consider trying one or more of the following to break monotony and to focus on various elements of writing.

1. Distribute sample paragraphs from a set of essays. For instance, select two or three effective or ineffective introductions or conclusions. Have students compare different strategies for starting and ending essays.

2. Distribute sample paragraphs that illustrate different but equally effective patterns of organization. Use the hour to illustrate how writers can use organization to enhance their content.

3. Select passages from the essays that illustrate effective sentence combining. For instance, take passages where students have used participles, appositives, and absolutes, the constructions studied thus far. The more you can emphasize sentence combining in the students' graded essays, the more carry-over you will see from their sentence-combining exercises.

4. Take passages where the writers have taken risks with language. Discuss the passages where the writers succeed especially well or where their risks led to problems. Indicate that even though these writers might have problems, their conscious attempts at trying new and different constructions will lead to much more interesting and sophisticated writing.

5. Select passages where writers have used or have not used transitions well. Focus on coherence and on transitions--words, phrases, clauses, and internal transitions--during the hour.

6. Select passages where writers use sentence fragments effectively and where they use them ineffectively. Compare the differences.

7. Use passages from the essays to teach usage and punctuation. If you like, supplement with examples from the Handbook in Writing.

8. Since the reading for this unit suggests that good writing combines several methods of exposition, you might select for today's

activity one essay that illustrates several methods. Perhaps you received a good narrative essay using examples, comparison, and classification. Use that as a sample for class discussion. If you wish to show students another example of how different methods of development work effectively in an essay, consider discussing the model "What is Photography" (pp. 73-74 in Writing). If you choose this activity, however, make sure you also use student examples to illustrate the mixture as well.

Comments: Each time you return essays, you have a wealth of student writing at your disposal. Use that writing to illustrate and to teach any principle of writing that you choose. Try to select, however, only one or two principles or topics per class upon which to focus. You will find that even though many other issues will come up naturally when you discuss sample writing, your classes will be more organized, more focused, and more useful to students if you stick to one or two major points per class. If students stray too far from what you wish to illustrate, decide if you wish to pursue the topic or if you wish to postpone that issue until a later date. No matter which, make it a practice at the end of each class to return to the one or two main points you want the students to remember from the day's discussion and activity.

Week Seven: Monday (Class #18)

Assignment: Read "Subordination," 97-105, and do the basic pattern exercise, pp. 106-107, in Options.

Focus: The use of subordinate clause, especially in explanatory writing.

Suggestions: One way to begin (or renew) discussion of subordination is by looking at one or more instances of effective subordination in student writing. If there are such instances in the papers or excerpts from papers that you reproduced for the last class, begin this class by asking about changes in meaning and emphasis that would have been caused by not subordinating. Conversely, you might also look at passages where the writing would have become (more or less) effective and its meaning changed if the student had used subordination.

From passages of student writing, you can move to the basic pattern exercise. Of course, you might begin work with student sentences on the board, as we suggested for the earlier classes on participles, absolutes, and appositives. But here's another suggestion: try using transparencies and an overhead projector. You can do so in one of two ways: either by giving out a transparency and marking pen (use your budget at AV for this) the previous class or by giving them out at the beginning of class. Then assign, or allow students to choose, one of the ten examples from the basic pattern exercise to complete on their transparency. In class, go through examples A through J, one by one, by asking the students to come to the overhead projector, to show their sentence, and to explain what is the subordinate clause, what is the main clause, and what are the implications of their choosing to subordinate as they did. (This procedure will bring some movement and liveliness to class.) Please see pp. 36-37 of the Instructor's Manual for the Writer's Options for suggested responses to the basic pattern exercise.

If there is time after you conclude discussion of the basic pattern exercise, you might--as an in-class writing exercise--ask the students to do one or two examples from "subordination in context" (pp. 109-111 of Options). First go over the example about electric cars with them, and then give them a couple of minutes to do example A. If their responses (either orally or on the board) indicate that the exercise is working or that your students are having trouble making subordination decisions in context, you might then go on with another example or two.

NOTE: Remind students that their rough draft of paper #3 (explanatory) is due at the beginning of the next class. Decide how many copies they need to bring after looking over suggestions for Class #19.

If after looking over suggestions for Class 19, you decide to hold conferences, give out a sign-up sheet today.

Week Seven: Wednesday (Class #19)

Assignment: Paper #3 Workshop. Have students bring drafts plus one Xeroxed copy of essay #3 to class.

Focus: To show students ways to improve essay #3 by guiding them through one of several different revision activities.

Suggestions: Today devote the class hour to a workshop similar to the one described for Paper #2. Depending on whether you wish to devote the full hour or only part of it to the workshop, decide how many drafts students should bring with them. If you wish to spend the entire hour, ask students to bring two Xeroxed copies of their work. Assign them to groups of three and have them exchange their drafts, each student receiving two papers. Then, have students fill our worksheets on "Peer Evaluation of Explanatory Essay #1. (See Appendix for sample. Copies are available from the Freshman English Secretary.) Have them follow the procedures of the earlier workshop, filling out the forms, signing the worksheets, and returning them to the writers to be included along with final drafts in their folders.

If you wish to vary the pace a bit, try a short, quick check of comma splices. fragments, spelling, or punctuation. You can do this at the beginning or ending of the workshop hour, but do not devote a full hour to such a check. The workshops should be more concerned with broader discourse matters.

Alternative:

Because the workshop hours are intended to be used in whatever way you think most useful, you might consider one of the following alternatives.

1. Student Conferences: If you would like and if you have the time, cancel one class hour in lieu of five or ten minute conferences in your office. Have students sign up in advance (usually at the previous class or by a list on your door). Make the conference required and exhort your students to attend. (Remember, you are putting in 4-5 hours for the one class hour.) During the conference, question the students about their aims, their problems, anything about their essays they wish to discuss with you. Although a constant temptation during conferences is to read students' drafts, do not! Make it clear from the start that you do not have the time to read drafts. Invite them to share special problem passages with you or to ask any questions about the essay, but try to refrain from reading the entire paper or from marking mechanics. (Some articles on conferencing suggest that the teacher should never take the paper away from the student during a conference but simply question the student about her work.)

   Many teachers find conferencing an effective tool, and students almost always enjoy the individual help and attention. If you would like to read an article or two on setting up and

running conferences, we suggest that you see R. Arbur, "The Student-Teacher Conference, College Composition and Communication, 28 (1977), 338-342, and Thomas Carnicelli, "The Writing Conference: A One-to-One Conversation," in Eight Approaches to Composition, ed. Timothy Donovan and Ben W. McClelland (Urbana: NCTE, 1980), pp. 101-131.

2. Full-Draft Revision Workshop: See Week 3, Friday, Class 8, #4 for directions in offering a full essay to the class for evaluation. In one useful variation you may invite students to submit drafts to become the center of the workshop discussion. Collect one or two drafts. Have students submit the drafts on ditto masters or collect them in time to thermofax and ditto for the class.

   Always conduct this kind of class anonymously. If a writer chooses to identify herself during the discussion fine, but the best, most relaxed workshops are those where students are free to discuss a piece of writing without knowing whose work it is. In fact, we suggest that you ask the writers not to identify themselves.

   Begin the discussion by explaining that in today's workshop you will all consider someone else's draft with an eye to revision. Read or have a student read the draft aloud from the overhead or from the ditto. Invite group response to the questions provided on workshop revision sheets for earlier workshops or structure your questions more specifically around the explanatory essay. How informative is the paper for the majority of the group? How can the writer clarify and develop the paper? Let the class dominate and direct the discussion as much as possible. Try to encourage suggestions for extensive revisions--not just corrections. Can the voice be more clearly developed throughout? Can entire paragraphs be rebuilt or scrapped? Has the writer written herself out of the paper by neglecting personal experience examples? Where could they be added?

   Take the last five or ten minutes of class to discuss what you believe the writer should do to revise the essay. Such an open discussion is helpful because, not only can individual writers receive specific suggestions for revision, the entire class can voice their reactions and can benefit from your impressions of the draft.

..eek Seven: Friday (Class #20)

Assignment: Paper #3 due (explanatory). Paper #4 (a secondary explanatory essay) will be assigned.

Focus: Begin preparing students to write paper #4.

Suggestions: For class activities on days when a paper is due, please look once again at the five suggestions outlined earlier in this Manual for Class #8. A sixth suggestion, if you haven't already tried it, is to work with the "subordination in context" exercise (pp. 109-111 in Options) as explained earlier in this Manual (Class #18).

You might consider spending the last 10-15 minutes of class today on course evaluation. The advantage of conducting a course evaluation before the term is over is that there's plenty of time to make changes. Additionally, students are likely to feel better about you and about the course if they know you are genuinely interested in their suggestions for improving instruction. The evaluation form itself should be simple--perhaps three to five questions spaced over a sheet of paper. You can devise the questions yourself or you can use those below. Student responses will be most candid--and therefore most useful--if the evaluation form is completed anonymously (with you out of the room) and if it is distributed and collected by one of your students.

Are there activities that you find especially helpful to your writing that you would like to do more often? Please explain.

Are there activities that you find less helpful that you would like to do less often? Please explain.

In what ways would you like to see this course changed during the final eight weeks of the term?

What is your overall evaluation of this course so far? How successful has it been in helping you to improve your writing?

Do you have any final comments on either the course or the instructor?

NOTE: Remind your students that their notebooks are due on Monday. Ask two volunteers to submit their version of "Dracula" at least one hour before class.

Week Eight: Monday (Class #21)

Assignment: Sentence-combining exercise--"Dracula" (explanatory), pp. 116-120.

Focus: Continue preparing students to write a second explanatory paper, especially by focusing on thesis development and subordination.

Suggestions: Distribute the student versions of "Dracula" that had been brought to you on ditto masters an hour or more before class. Because "Dracula" will be a long essay, whichever thesis the student chooses to develop, you will probably want to discuss the student versions one at a time before comparing and contrasting them. So ask the class to read one version silently, and then ask the student writer to read the same version out loud. As before, everyone in class should be marking parts of the student version that she would like to comment on later. You can guide their responses by your directions: "Circle three subordinate clauses" or "Tell me what you think is the strongest paragraph" or "Put an asterisk next to any detail whose relevance you question."

After one version has been read, you might begin with questions that focus on its thesis: 1) Do all of the facts and details help develop the thesis? (You might want to select several specific details to ask about.) 2) Has the writer exluded any facts and details--given in the kernel sentences--that would have strengthened her thesis had they been included? 3) What about the material included in sentences 1-18? Does it support either thesis? Can its inclusion be justified? How? What are some of the functions of an introductory paragraph of an explanatory essay?

Sometime during class, make sure you ask about the relationship between thesis development and subordination. You might begin by looking at sentences 15-18 with your students. Given the thesis of the essay, which of the two versions below is more effective?

1. Vlad was famous for torturing to death 30,000 Turks in one day, but Dracula's appeal transcends a mere historical interest in one otherwise obscure prince.

2. Although Vlad was famous for torturing to death 30,000 Turks in one day, Dracula's appeal transcends a mere historical interest in one otherwise obscure prince.

Given either the thesis of Dracula's sexuality or his promise of eternal life, it is the second part of the sentence--Dracula's transcending mere historical interest--that is more important. Therefore, version #2 above is more effective than version #1 because its use of subordination properly indicates the relative importance of the two clauses of the sentence. You might raise similar questions about subordination and thesis development by examining the ways your students combined sentences 38-41 and 81-86.

Here is another question you might raise: given the information included in sentences 1-94, which of the two possible theses can be developed more persuasively? The answer, we think, is thesis #1 (the appeal of the Dracula legend lies in its implied sexuality) because so many more of the sentences support it: 42 sentences directly support thesis #1; only 31 directly support thesis #2. You might ask, then, why some of your students chose #2 when there is less supporting evidence. You might also ask how to go about finding additional evidence for thesis #2. Ask if anyone remembers the typical opening scene of a Dracula movie. It is Dracula rising from a coffin. Is this scene relevant to thesis #2? Yes--it provides a concrete image of Dracula's ability to triumph over death. You might also ask whether Dracula's fear of the cross suggests that he is a rival of Christ--in part because he too promises everlasting life.

After you have suggested ways of gathering evidence, you can move on--if there is time--to other considerations of your choice: the student versions will surely raise questions of grammar, punctuation, sentence structure, and the like. With sentence structure, "Dracula" provides an opportunity to review constructions practiced earlier: sentences 11-14 lend themselves to one or two appositives; sentences 54-56 to participles; and sentences 60-62 to an absolute. You might also take up the question of diction and word choice--by asking your students, for example, if they would prefer either "impaled" or "thrust" to "driven" in sentence 76. Whatever topic you discuss, keep the focus on what students have written in their versions of "Dracula" by asking questions about effectiveness and about other possibilities. Keep calling attention to what your students have done well.

NOTE: Remind students that paragraph #4 is due next period. Decide how many copies students should bring after looking over activities for Class #22.

NOTE 2: Collect student notebooks at the end of class.

Week Eight: Wednesday (Class #22)

Assignment: Paragraph #4 due.

Focus: To continue preparing for paper #4, especially emphasizing effective models of explanatory writing.

NOTE: Return notebooks at the beginning of class, taking a few minutes to discuss your reactions to the group's work as a whole.

Suggestions: Because students have not shared their own writing aloud for several class periods, you might try a workshop similar to that on Paragraph #1. Place students in groups of four, asking them to share their paragraphs aloud. Tailor the questions you have them consider to the explanatory essay assignment. Use questions from the last two workshops (on Paper #3 and Paragraph #3) or come up with your own. During the hour, circulate among the groups, keeping an ear open for two or three effective explanatory paragraphs. Ask those students if they will be willing to read their paragraphs aloud later in the class. If you praise the work and indicate that you really would like the class to hear it read aloud, most students will agree to share. Save 15 or 20 minutes at the end of class to have these paragraphs read aloud. Ask for reaction from the class. Try to guide students to discuss how the paragraphs illustrate really effective explanatory writing. Ask the students if they can discuss the longer papers the paragraphs are to be part of. Have the class comment on how this paragraph predicts what comes before and after it. What kinds of things must the writer keep in mind as she finishes the paper?

Because students have become comfortable sharing in small groups, they are still not necessarily at ease before the entire class. Use restraint, therefore, in any criticism you offer. Still feel free, however, to suggest improvements, especially ways the paragraphs could be developed into full essays most effectively.

An Alternative

Have all students complete paragraph #4 as usual but arrange for 4 or 5 students to submit their paragraphs to you on ditto masters at least 2 hours before class. In the meantime, select 3 or 4 examples of "published" explanatory paragraphs. Take them from whatever source you choose--an essay anthology, Bachelor Bylines, one of your favorite magazines, or the Freshman English Manual. Before class choose five or six of the paragraphs, interspersing paragraphs written by your students with the published pieces.

Take the paragraphs to class and distribute them. Working in groups or on their own, students should try to decide which paragraphs are from class and which are finished, published pieces. (If they work in groups, allow 20-25 minutes for the selection and discussion of the differences. If they work alone, allow about 15-20.) After they choose, have them decide why they made the choices they did. Use the last part of class to discuss the conclusions the students reach.

On the one hand, students can discover that their drafts offer much that is noteworthy, effective. On the other, they might discover that the final polishing for style and for correctness makes a major difference. Ask students to discuss the conclusions they reach. You should spend several minutes emphasizing how final polishing--whether it is for style, for grammatical correctness, or whether it is simply for punctuation and spelling--can help dramatically improve a piece of writing.

You can obviously bias and direct the class discussion, depending on which student paragraphs you select and which published pieces. If you want to push your class to refine and polish for style, choose "finished" pieces that are no fuller in detail or example than your students' papers--only more interestingly written because of more varied constructions and language use. If you wish to return to "writer's voice," choose examples that illustrate effective and ineffective voice. If you wish to emphasize a pervasive problem with vague pronoun reference or another more specific problem (with comma usage for example), choose student papers that demonstrate those specific problems. You might decide to direct the discussion to a general consideration of writing for readers. Have students consider why they thought certain paragraphs were better than others. Were topics more interesting? Did any of them select paragraphs written by class members as the "finished," published pieces?

To be really effective, this exercise will take a bit more of your time to prepare than other units. But, once you have chosen a focus and prepared your class around that focus, you could have a really illuminating hour. One nice dividend of the class can be students' added confidence. They begin to see that their writing (once it is revised and polished) can be "publishable." Use the hour to urge students to submit their work to Bachelor Bylines, other campus publications, and to the writing contests.

Week Eight: Friday (Class #23)

Assignment: Read "Revising Your Essay," pp. 155-170 in Writing. Paper #3 will be returned and discussed.

Focus: Returning and discussing the third graded essay, emphasizing revision of specific weaknesses in students' individual papers.

NOTE: When you evaluate, grade, and comment on paper #3, mark passages to ditto and distribute to the class today. Look for good examples of personal writing, of narrative and descriptive writing used for explanatory purposes. For the revision exercise during class, mark at least one paragraph or several sentences in each essay where the student could improve the passage through a narrative illustration, through more concrete, specific images or examples, or through a more pronounced, enlivened voice. Bracket or circle the passage clearly, offering detailed advice on revising in the margin.

Suggestions: At the beginning of class, distribute the graded essays and place the grade range on the board. If grades fell down on these first explanatory essays (as they very possibly could), briefly explain why. Too often the move to the explanatory essay triggers a real change in a class's writing. Students who have had fun with personal writing have not been able to move to explanatory writing without losing a genuine writer's voice. They fail to see how personal experience can be used to support their generalizations and enliven their essays. Make that the focus of your discussion. Choose to ditto and distribute one essay that uses personal experiences in illustrating its points. Or, if there is not one good representative essay, ditto and distribute several different passages--no matter how brief--where the students maintain interesting writer's voice. Announce to the class that you are distributing the most honest, most interesting, the best passages that you received. Use the hour and the examples to illustrate that the shift to explanatory writing does not entail a shift to dead, voiceless prose.

During the last fifteen minutes of class, have students revise the passages you marked, following your marginal advice. Ask that they use a more personal voice, more examples from their own experience, or a more lively tone. If you feel they need more guidance, take two or three examples and work aloud with them, showing them how you would try to "personalize" or enliven them. If you feel comfortable doing so, ask one or two students to read aloud their first and second versions. Have students listen for the differences--how the second should be more likely to interest a reader.

Alternative:

Today students will have read "Revising Your Essay," pp. 155-170 in Writing. Because of the workshops, much of the information will be review for them. After you distribute their graded essays and spend the first part of class discussing the strengths and weaknesses of the group, hand out a sample paper. Have students read through the

paper and mark which two sections from Chapter 8, Section 2 in Writing would be most useful to the writer who seeks to improve the paper. If there is disagreement among the group, try to resolve the differences, and feel free to point out which areas you feel could benefit the most from revision. Do some sample revising following the steps listed in the text. Take the last 20 minutes of class to have students revise the passages you have marked in their papers. Ask for volunteers to read the "before" and "after" versions for the class.

Comment: The material for revising essays in the textbook is basically criteria-based, guidelines for checking if writing measures up to certain specified criteria. These kinds of criteria tend to be prescriptive. Take time in class to point out that such checklists are useful, just as the checklists they use in workshops are useful, but that the most trustworthy feedback is reader-based, the response of different readers who react honestly and specifically to whether they're moved by a piece of writing, whether it holds their attention, whether certain parts keep them reading. For a good discussion on the differences in and the uses of criteria-based and reader-based feedback, see Peter Elbow, Writing With Power (Oxford, 1981), pp. 237-277.

You might also want to point out to students that revision does not always occur in the orderly, linear steps suggested by the diagram in their textbook. From there you could have students discuss the steps they follow in revising essays, with special emphasis on how attempts to revise for correctness too early can destroy the discovery process. By now students have begun to think more about responding to others' writing and revising their own, so you could have a fruitful discussion of differences in correcting and in revising (procedures students too often confuse).

Week Nine: Monday (Class #24)

Assignment: Read "Coordination," pp. 121-131, and do the basic pattern exercise, pp. 132-134, in Options.

Focus: To prepare students to write paper #4, especially by focusing on the usefulness of coordinate structures in explanatory writing.

Suggestions: You can work with student responses to the basic pattern exercise either by having sentences written on the board or on transparencies. Either way, please note that sample answers are given on pp. 41-42 of The Instructor's Manual for The Writer's Options.

Within the basic pattern exercise, examples A, B, and G lend themselves to paired coordination (C, D, and E are also possibilities); examples C, E, G, I, and J encourage interrupted coordination; examples F and perhaps H and J as well invite series variation; and examples D and H offer possibilities for sentence coordination (one possibility for both D and H is the colon: "You can usually recognize the villains of cartoon adventure programs in two ways: they laugh fiendishly and they speak with a foreign accent" and "Male chauvinists find Gloria Steinem a formidable opponent: her facts are accurate, her opinions significant, her arguments convincing.) Of all the examples, J is probably the most sophisticated and most complex; notice that, beside providing practice with the series and with interrupted coordination, it allows you and your students to review the use of participles.

If you finish the basic pattern exercise or if you are looking for variety, you might try the rewriting exercise (pp. 135-137 in Options) as an in-class activity. Go through selected exercises one by one with students writing out their version of each example. Examples C and F encourage paired coordination; B, E, G, and J invite interrupted coordination; and D improves with the rearrangement of series items. Examples A, H, and I are examples of excessive coordination: each improves with the elimination of and.

As a final test of your students' ability to use interrupted coordination, you might ask them to try sentences 43-48 on p. 139 of Options. One possibility is "Coaxed by their peers and encouraged by their parents, young people often resort to drinking like adults, committing crimes like adults, and--saddest of all--dying like adults."

NOTE: Remind students that their rough draft of paper #4 is due at the next class. Decide how many copies students should bring after choosing an activity from the suggestions for Class #25.

Week Nine: Wednesday (Class #25)

Assignment: Paper #4 Workshop: rough draft of Paper #4 due at the beginning of class.

Focus: To continue preparing for paper #4, by emphasizing revision of the final drafts through peer response.

Suggestion: Choose one of the workshop formats suggested for papers or paragraphs 1-3. (Revision sheets from Workshop #3 for essays or Workshop #3 for paragraphs would work well since you are still dealing with explanatory essays.) By now your students are accustomed to the workshop format and might enjoy the variety that a new worksheet provides.

Alternative:

You could try a teacher-directed workshop today. Do not place students in groups. At the beginning of class, ask them to exchange drafts with one another. As an alternative to answering specific questions, students read one another's essays and then do a five to ten minute free writing response/evaluation. Ask that they respond based on their impressions of how interesting and informative the essay is, offering any help they can for revision. Have them return the drafts and the free-writing evaluations. Give students a few minutes to read over the response and to question one another about any of the comments. If you like, repeat the procedure. Use the rest of the class to allow students to begin revisions on their drafts.

Week Ten: Monday (Class #26)

Assignment: Paper #4 due (explanatory). Paper #5 (persuasive) will be assigned.

Focus: Begin preparing students to write paper #5, a persuasive essay.

Suggestions: For class activities on days when papers are due, please see the five suggestions for Class #8 in this Manual.

For this particular class, you might make clear to your students what kind of a persuasion assignment you have in mind for paper #5. The suggested topics in Options, pp. 382-384, are of two kinds: personal topics in which the argument is directed to someone you know quite well--a relative, a close friend, a former teacher or coach; and public topics in which the argument is directed to a larger and more general audience. You have the choice of making paper #5 a personal argument paper and paper #6 a public argument paper, of reversing this order, or of giving students their choice for each paper. Whatever you decide, reading the suggested topics from Options aloud will help clarify the distinction between the two kinds of argument papers and will also start your students considering a topic for themselves. And remember that in the Appendix at the back of the Manual there are two samples of personal argument papers and two samples of public argument papers. All four papers have been made into stencils and and copies are available for your students with 24-hour notice to the secretaries. You may choose to use one or more of these papers today or sometime later in the term.

One way to help your students get started with their argument paper is to have them choose one of the suggested topics and then to free write on it for five minutes. Then--and you may at first surprise them with these directions--ask them to write for five minutes on the opposite side of the argument. After the ten minutes is up, you might ask whether anyone found the second part of the exercise useful. At least for some students, arguing the other side may help them to understand their own position more clearly; for most of them, the exercise will demonstrate the need for knowing the opponent's position and the importance of refuting it.

If there is still time, you might use one of the two shorter exercises from "Summing Up I" in Options as an in-class writing exercise: they are "Putting It Together I" (pp. 192-195) and "Putting It Together II" (pp. 201-203). Unlike the basic pattern exercises that your students have done before, the putting-it-together exercises do not specify a construction: they leave it wholly to the student to choose. You might get some interesting sentences here if you give students time to write down their versions--one sentence at a time--and then ask for volunteers to read them aloud. The exercises also serve as a review of earlier units.

NOTE: Ask for one volunteer apiece for "Name Calling," "On Ice," and "Bigfoot"--due on ditto masters at least one hour before Wednesday's class.

Week Ten: Wednesday (Class #27)

Assignment: Read "Paragraph Patterns," 222-230, and do the basic pattern exercise, pp. 231-232, in Options.

Focus: Continue to prepare students to write paper #5, a persuasive paper, especially by focusing on the use of paragraph patterns in explanatory and persuasive writing.

Suggestions: When you have completed any activity begun but not finished last class, pass out--one at a time--the three student paragraphs from the basic pattern exercise. Use the student paragraphs to review and drive home the structure, as well as the advantages and disadvantages, of each of the three major paragraph patterns--direct, turnabout, and climactic. That is, ask the class how they recognize each pattern. What are its characteristics? Are there choices within the pattern? Under what general circumstances would you want to use the pattern? When would you not want to use it? And for each pattern, there may be special questions to ask. For the direct paragraph, should the controlling idea be restated at the end? For the turnabout paragraph, is the opening assertion stated with less than full certainty? Is the turn clearly signalled? And is the controlling idea stated clearly at the close of the paragraph? For the climactic paragraph, is the reader led logically, step by step, to the controlling idea at the paragraph's end?

For the three specific paragraphs of the basic pattern exercise, you might want to ask other, more specific questions. With "Name Calling," for example, does it really make any difference in which order the examples occur? Could sentence #6 be omitted without loss? With "On Ice," can the position of sentences 2 and 5 be interchanged? sentences 1 and 3? How could this paragraph be made to follow the direct pattern? With "Bigfoot," does the order of sentences 1, 2, 3, 5, and 6 make any difference? Is the paragraph persuasive? Why or why not? How could it be made more persuasive?

If there is time left, and if your students need more practice with paragraph patterns, you might spend a short time on one of the paragraphs in the exercise "Choosing Paragraph Patterns" (pp. 232-235 in Options). With limited time, you probably don't want your students to write out the complete paragraph. Just ask them to make their choices and to read the complete paragraph to themselves in the order they've chosen. Then ask for volunteers to read the paragraph outloud. If your students are having trouble with the patterns, try working with "The Beauty of the Beast," "Everything You Almost Wanted to Know," or "Beastly Work." But if your students are too pattern-conscious, try one of the two examples that uses none of the common patterns--the examples "Panda-Monium" and "Behind the Scenes."

The final exercise in the unit, "Revising Paragraphs," also works well as an in-class (or out-of-class) exercise. It is especially useful if your students write too many paragraphs without a clearly stated controlling idea or topic sentence. For any one of the three examples,

just give your students several minutes to read the paragraph and to construct--in writing--a controlling idea for it. Then ask for--and compare--possibilities and their potential position within the paragraph.

NOTE: Remind students that paragraph #5 (persuasive) is due at the beginning of Friday's class. Decide how many copies students should bring to class after choosing an activity from the suggestions for Class #28.

Week Ten: Friday (Class #28)

Assignment: Paragraph #5 due at the beginning of class.

Focus: To continue preparing for essay #5, especially emphasizing the elements of effective persuasion.

Suggestions: Shifting from explanatory to persuasive writing could trigger another period of especially strong anxiety or uncertainty among your students. Instead of leaving them in groups or alone with revision sheets, you should probably control and direct this workshop. While you could base your class discussion on student paragraphs that you collect on dittos in advance, we suggest that you try the following activity. Select 2 or 3 letters to the editor in the Miami Student to type and ditto for class. Distribute the letters and spend the first part of the hour discussing one or more of the following:

1. Which letters are the most convincing? Which the least convincing?

2. Do any letters display an especially convincing tone, reasonable and logical? Do any display a dangerously emotional or irrational tone?

3. Is there any example of inappropriate diction or heavily biased connotations in any of the letters? Any obvious problems with logic?

4. Who is the obvious audience for each? Any hidden audience? Do the letters address their audience well?

5. Do any letters appear convincing at first because of an impassioned appeal to an audience's feelings but then flounder under closer scrutiny?

Even though your students have not yet read the unit on "Persuasion," in Writing, you will discover that they can identify with little difficulty the relative merits of the letters. When you have the letters read aloud, you might ask that students strive to use the "tone of voice" appropriate to the tone of the letter. Use the hour to illustrate how convincing persuasion blends logical and emotional appeal, how arguments remain flimsy (even if written with passionate conviction) without lots of supporting evidence and examples, and how connotation and diction are crucial to persuasion. You might choose to devote the entire hour to this exercise with student letters.

If you wish to involve the students' paragraphs in the day's activity, have them take out their paragraphs after the discussion of the sample paragraphs and read through them. Ask them to be alert to any problems you have just discussed. If your students would be comfortable reading aloud for the entire class, ask one or two volunteers to read their paragraphs aloud if they 1) believe they have established a convincing tone or 2) if they believe they need further work on tone. Let the class make suggestions for revision.

If you have not begun to have students share their work aloud with the full group, you should include several activities in the next few weeks that allow such full-group sharing.

Week Eleven: Monday (Class #29)

Assignment: Read "Persuasion," pp. 75-96 in Writing. Paper #4 will be returned and discussed.

Focus: Returning and discussing the fourth graded essay, emphasizing your grading policies and/or the move from explanatory to persuasive writing.

Suggestions: Return Paper #4 at the beginning of class. Follow procedures suggested for Friday, Week 4 (Class #11) or for Friday, Week 6 (Class #17). If you wish to vary the sample grading session, try the following.

1. Select a representative essay from the class and thermofax and ditto it for the class. (As usual, make sure the student's name is not on the paper and that there is no way the paper could be identified as his or her work.)

2. Place students in groups of 4 or 5. Ask them to read the essay and come to a concensus about the grade. Ask them to circle examples of the essay's strengths and major weaknesses and to place the grade at the bottom. Give them about 10 or 15 minutes for this part of the activity.

3. Ask them to come up with a one or two-sentence statement addressed to the writer about ways to improve on the next paper. Have a member of each group place the group's grade and comment on the board.

4. Spend the rest of the hour discussing the group's decisions and advice about improvement.

5. You should be prepared to spend 5 or 10 minutes at the end of class explaining in detail what you believe is strong about the essay and what you would like to see the writer work on for the next paper. Keep in mind that the students are moving to persuasion now, so, if possible, address that kind of writing in your discussion. To help during this discussion, you should spend about 10 minutes or so before class deciding why you graded the essay as you did. (Why not choose one on which you vacillated. Did you move the essay's grade to a higher range for any specific reasons, or did you leave it in the lower range for any specific reasons?)

Exercises such as this periodically throughout the semester help you "demystify" your grading process for students and help eliminate (at least partially) those long, weary conferences where you repeat your grading policies for students.

Alternative:

For part of the hour's discussion, you could choose to focus on the persuasion papers. Begin by asking students if they have any specific

questions from their reading. Ask them to comment on anything in the chapter that particularly interested them. Did any points reinforce their conclusions about good persuasive writing based on the discussion of persuasive paragraphs in a previous class? You might take the sample explanatory paper they have just graded and ask them to consider how it could be changed into a persuasion paper. What kinds of topics would the paper generate? Could you choose various audiences to address, using the same material but focusing it differently? If there is time remaining, and you wish to pursue the differences in explanatory and persuasive writing, choose one paragraph in the sample essay. Ask students to consider how the paragraph would be written differently if it were included in a persuasive paper. (Material from the "Instructor's Manual" to Writing, pp. 28-36 would be helpful for this exercise.)

NOTE: Tell students that their notebooks are due at the beginning of the next class.

Week Eleven: Wednesday (Class #30)

Assignment: Sentence-combining exercise--"Muzzled" (persuasive), pp. 195-196, in Options.

Focus: To continue to prepare students for paper #5, a persuasion paper, especially by evaluating the effectiveness of a persuasion paragraph and then making it more effective.

Suggestions: The central questions to raise during today's class all concern this one: "What makes writing persuasive?" After you have distributed two or three student versions of "Muzzled" and dealt with any spontaneous student questions or comments, you should eventually ask your students if they find the student version of "Muzzled" persuasive. If most of your students think it is, then point out with their help what contributes to the essay's persuasiveness--perhaps its reasonable tone, perhaps its choice of words ("freedom," "censorship," "impose," "American"), perhaps its use of logic, perhaps its recognizing and dealing with the opponent's point of view.

But be sure to go on to ask how the essay can be made more persuasive. This may be the most challenging question you will ask today, but it is also the most useful question you can ask. Students often ask themselves precisely this kind of question: How can I make my argument more convincing? Where can I find new information? Where do I go for additional evidence? So go slow here. There's no need to hide the difficulty of the task. For as long as seems useful to you, explore with your students ways of finding and using additional supporting material.

As part of this process you might want to try five minutes of free writing, with each student choosing to write on one side or the other of the proposition that sexist record covers should be banned. After five minutes of free writing, ask students what new ideas or new evidence they have uncovered. You might also try ten minutes of small group work, in which students within each group take different sides of the argument. Have one or two students argue--out loud but quietly--that sexist record covers should be banned and another student or two voice objections or raise questions. Then reverse sides. After the debate is finished, ask each group to report on new information that emerged because of the dialogue. Remember that both the free writing and the group work are ways of discovering material that students can use not only in the classroom but whenever they need material.

NOTE: Collect student notebooks at the end of class. Remind students that their rough draft of paper #5 is due at the beginning of class on Friday. Decide how many copies students should bring after reading suggestions for Class #31.

Week Eleven: Friday (Class #31)

Assignment: Paper #5 Workshop: rough draft of paper #5 due at the beginning of class.

Focus: To emphasize revising paper #5 through one of a number of activities.

Suggestions: Students have their first workshop on the full argument essay today. Since their persuasion essays require a fully-defined audience, the workshops on these papers are especially useful for students. Consider small groups (3 to 4 students) or individual feedback for this workshop. We have included a sample editing/revision worksheet in the Appendix especially suited to the persuasion papers. (See Appendix, Workshop #5.) Whether students work in groups, reading one another's essays or whether they work alone really doesn't matter, although providing a number of different readers' responses would be most useful (probably) to the student writer. Be sure to emphasize in the workshops on persuasion that students should read and respond to the papers as if they are neutral or as if they are in disagreement with the writer. Ask them to raise any opposition to an argument they can muster. What must a writer do to convince them of her argument? How could the writer make the piece more convincing?

Alternative:

Another revision activity especially useful for the argument essay is to ask students to read each other's essays and to respond by letter, agreeing and disagreeing with the writer's argument.

> Have students exchange their argument papers. After they have read the papers (probably most of them will be personal persuasion papers), ask them to write a letter suggesting revisions, making it as detailed as possible. What was the most convincing? Did the writer forget anything that would have made the piece more convincing? If you were the audience to whom the paper was addressed, how would you react to remarks in Paragraph #1, #2, etc.? If you like, give specific directions for what areas to cover, or simply direct students to be as helpful as possible.

Whether you have students use revising worksheets or write revision letters, you might use the last few minutes of class for a group discussion. Many of them will probably have never written a personal persuasion paper. Ask them 1) if they discovered any particular problems with the papers; 2) if they found them easier or more difficult than they had expected; or 3) if any of them had found a particularly well-written paper to share aloud. If you want samples read aloud, be sure to ask for volunteers first. Next, you might ask if any group found a good letter or paper. If the writer is willing, you could read the paper aloud for group reaction.

The final large-group discussion is helpful for this paper, because the personal persuasion does carry certain problems. For instance, students will ask if grammar, punctuation and spelling are as important in these letters as in other papers.

They will also probably question whether heavy emotional appeals--not appropriate in other kinds of argument papers--are appropriate in these. Use this time with actual examples of problems before them to dispel any confusion that you can. As a guideline, instruct students to keep their audiences firmly in mind. What will be convincing to that audience? Also, remind them that even their friends as readers need a conventionally correct text. In fact, readers will be more likely to understand and agree with a paper if it follows grammatical conventions. (You could use a few minutes of your wrap-up time to demonstrate how effectively intentional fragments can work in personal persuasion. E.g. "And about his promise to call the next week. Fat chance!.")

Week Twelve: Monday (Class #32)

Assignment: Paper #5 due. Paper #6 (a second persuasive paper) will be assigned.

Focus: Begin preparing students to write #6, a persuasive paper.

Suggestions: You should probably begin by clarifying the assignment for paper #6: will it be a personal topic, a public topic, or the student's choice? See Class #26 for more information on this question.

Once you've clarified the assignment, consider using one or more of the five suggestions (see Class #8 of this Manual) for activities on days when a paper is due. With persuasion, it is especially useful to evaluate examples of persuasive writing. So if one of your students hasn't submitted paper #5 on ditto masters, strongly consider using one of the persuasive essays printed in the appendix and available in multiple copies from the department secretaries (with 24-hour notice). Whatever sample of student writing you distribute, try to keep the focus of class discussion on its effectiveness. Is it a persuasive paper? Why or why not? How can it be made more persuasive?

If a block of time remains, you might do the basic pattern exercise of the unit on "Rearrangement" with your students (pp. 277-279 of Options). This unit is not assigned reading simply because there's not enough time to do everything. However, the five major patterns of rearrangement illustrated in the basic pattern exercise are not especially complex, so--with your help--your students can begin to catch on if you go through the exercise slowly with them. Before doing so, you will probably want to read the unit introduction (pp. 265-276 of Options) and to look over the suggestions in the Instructor's Manual for the Writer's Options (pp. 77-78).

NOTE: Ask for two volunteers for example E on p. 254 and two volunteers for example H on p. 255--both from "Using Strategies of Coherence--I" in Options.

Week Twelve: Wednesday (Class #33)

Assignment: Read "Coherence," 241-252, and do the exercise "Using Strategies of Coherence--I," pp. 253-255, in Options.

Focus: Continue to prepare students to write paper #6, a persuasive essay, especially by practicing various strategies of coherence.

Suggestions: Using either the blackboard or transparencies, work with examples A-D from the coherence exercise on pp. 253-254 of Options. Your major purpose here is for students to show each other various possibilities for connectives. (See pp. 72-74 of the Instructor's Manual for the Writer's Options for suggestions.) Then distribute one or two versions of example E, again with the purpose of illustrating options open to the student writer. Don't be afraid, of course, to evaluate the effectiveness of student choices as you go along. With examples F and G, you may want to do these orally, without using either the blackboard or transparencies, just for the sake of variety. But example H is long and complex enough so that it works best if duplicated copies are distributed to the class.

With the remaining time, you might want to work with excerpts from previous student papers that illustrate either 1) passages in which strategies of coherence are used effectively or 2) passages which could be significantaly improved with the help of transitional devices.

Another suggestion is to work with "Using Strategies of Coherence--II" (pp. 256-258 of Options) or the "Creative Pattern Exercise" (pp. 260-262). As usual, the Instructor's Manual for the Writer's Options includes sample responses.

Week Twelve: Friday (Class #34)

Assignment: Paragraph #6 is due.

Focus: To continue preparing for paper #6 by emphasizing revision skills through one of several activities.

Suggestions: Devise a revision workshop or class activity based on procedures suggested for Class #4, 10, 16, 22, or 28.

Because audience is such an important element of the persuasion paper, try to involve several readers or more in the revision activity today. The more reactions writers receive to their persuasion paragraphs and essays, the better their final drafts will be, because they will have a greater opportunity to test their arguments against neutral or opposing viewpoints.

Week Thirteen: Monday (Class #35)

Assignment: Read "Choosing Words," pp. 126-154. Paper #5 will be returned and discussed.

Focus: To return the fifth graded essay and to continue discussing effective models of persuasive writing.

Suggestions: Return Paper #5 at the first of class. Because students will write at least one (possibly two) more persuasion essays, use this hour to prepare them as much as possible for those next papers. If you have one or two really excellent persuasion papers, ditto them for class discussion. If you wish to emphasize broad discourse matters (organization, sustained persuasive tone, etc.), use the dittos of full essays for illustration; however, if you wish to emphasize more limited matters (an especially convincing refutation of the opposition, a stylistically effective passage), select and ditto a number of passages from various papers. Following are suggestions for focusing your discussion:

1. Consider using the class to consider various ways of structuring an argument. Did the writer lead up to her most important, most convincing assertion? Did she treat her opposition in the introduction, in an isolated paragraph, throughout her paper? Are there alternatives for structuring the argument that would have made the piece more persuasive?

2. How does the writer manipulate the emotion of her reader? Does the writer balance appeal to emotion and appeal to logic? Can you see evidence of both? Does she manage to convince the audience of her trustworthiness and lack of bias? Where is there clear evidence that the writer identifies with her audience--its needs, its fears, etc.?

3. Does the writer select effective examples and important details to support her argument? Does she use crucial evidence from personal experience, from recognized authority, from outside sources?

4. Are there any really effective examples of convincing persuasive style? Use of repetition for effect? Use of arrangement and coherence? Use of forceful, convincing transitions?

Decide what you wish to emphasize in your class and then select appropriate illustrations from the papers you return.

Because the personal persuasion papers can be <u>very</u> personal, you might choose to use representative passages to illustrate your points instead of entire essays. Be especially alert to highly sensitive or intimate topics that might embarrass a writer--even if the paper is offered anonymously. Also be alert for notes on the papers not to reproduce for the class. (You're likely to have more than normal.)

NOTE: Get a student volunteer for both "Capital Punishment and the Liberal Breast Beaters," pp. 307-309, and "Capital Punishment: Barbaric and Irrational," pp. 311-314. Have the students submit their version on ditto masters to you an hour before class on Wednesday.

Week Thirteen: Wednesday (Class #36)

Assignment: Sentence-combining exercise--students should choose either "Capital Punishment and the Liberal Breast Beaters," pp. 307-309, or "Capital Punishment: Barbaric and Irrational," pp. 311-314.

Focus: To prepare students for paper #6, especially by assessing what is effective in persuasive writing.

Suggestions: Begin by distributing a student version of "Capital Punishment and the Liberal Breast Beaters" and a student version of "Capital Punishment: Barbaric and Irrational." Either one at a time or in conjunction with each other, evaluate the essays with reference to the considerations explained in the unit on "Persuasion" in Writing (pp. 75-96).

That is, ask your students whether the essay is in fact an argument. Does the essay combine general claims with specific evidence? Does the essay use induction, deduction, or a combination of both? Where is the conclusion of the argument located? Is that an effective location? Can you find one or more fallacies in the essay? Does the essay include argumentative words? Does the essay make any concession to the other side? Does the essay appeal to the emotions? Does the essay take its audience into account? Is the essay finally persuasive? How could it be made even more persuasive?

When you have concluded your evaluation of both essays as arguments, you might want to turn to other considerations: paragraphing, diction, sentence structure, coherence, and the like.

NOTE: Remind students that a rough draft of their paper #6 is due at the beginning of Friday's class. Decide how many copies will be necessary after you read the suggestions for Class #37

Week Thirteen: Friday (Class #37)

Assignment: Paper #6 Workshop: rough draft of paper #6 due at the beginning of class.

Focus: To emphasize revising paper #6 through one of a number of activities.

Suggestions: Follow one of the procedures suggested for Workshop #5. (A sample revision editing sheet is included in the Appendix.)

Alternative:

Ask one or two students to submit their drafts of essay #6 for a revision workshop. Prepare the drafts as transparencies to display on the overhead projector. Use the first part of class to allow the class to point out strengths and weaknesses. You should take time with each essay in order to add your advice to the class's. The suggestions you make should be applicable as much as possible to the entire class's efforts on the argument essay. You can spend the entire class time with this activity or use part of the time at the end of class for the following.

Alternative:

At the beginning of class, ask students to look back over their drafts of paper #6. Ask them to free write for three to five minutes about their greatest problem(s) with the paper. Did they have problems deciding where and how to include the thesis? Are they worried that the paper leaves out essential evidence for or against their arguments? Are they worried that the paper is not interesting enough? Are they worried about wordiness or choppiness?

After they finish with their free writing, have them look back at the drafts. Did they solve their major problems? Do the worries still exist? From here you can choose to do several things:

1. Have students exchange their free writing and their drafts with one another. The readers should read the free writing first and then the draft. Did the writers solve their major problems adequately? What advice would the readers offer? Have them write their reactions on the free writing sheet and return it, along with the draft, to the writer.

2. Instead of having students exchange papers, go around the class and ask each student to read or explain what one problem most worried her about the draft. Ask them to read aloud one passage (a paragraph, a sentence or two, let them decide the length) where they are satisfied that they have settled their problem or where they are worried that problems still exist. This activity can be extremely useful if your students are not shy about sharing their work. If they have the freewriting warm-up, they are usually not uneasy sharing their work.

Use the last few minutes of class to make any final comments about effective persuasion. If your discussion during class has been fruitful, you can simply summarize the problems and solutions the students discovered. If not, offer any guidance students will need on these last papers before the final.

Week Fourteen: Monday (Class #38)

Assignment: Paper #6 due (persuasive). Paper #7 (instructor's choice) will be assigned.

Focus: Begin preparing students to write paper #7.

Suggestions: Before class, decide for yourself about assignment #7. Here are some possibilities: 1) a third persuasion paper; 2) satire; 3) a humorous paper; 4) a combination of the narrative/descriptive/explanatory/persuasive modes--for example, a story whose aim was primarily to change someone's mind; 5) the student's choice; and 6) a complete rewriting of any one of the six papers submitted earlier in the course.

If your students may choose to rewrite one of their earlier papers, a productive way of spending today's class is with a student paper that could be improved with rewriting. Distribute copies of the paper and then ask how to go about rewriting it. You might want to have your students take five minutes once or twice during the period to do some actual rewriting--of the introduction, an undeveloped paragraph, a transition, and the like.

If time remains, try one of the five suggestions offered earlier in this Manual for Class #8.

Week Fifteen: Monday (Class #39)

Assignment: Read "Repetition," pp. 290-301, and do the basic pattern exercise, pp. 302-303, in Options.

Focus: Continue to prepare students to write paper #7, especially by focusing on the effectiveness of the strategy of repetition.

Suggestions: Using either the blackboard or transparencies, make student versions of sentences A-J (or selected sentences) available to the entire class, and go through the examples one by one. Although it is always sound practice to have student writing read aloud, it is absolutely indispensible for this unit on repetition. In fact, it would be even more effective if each successful sentence were read aloud at least three or four separate times and if the sentence were then read aloud in unison by the entire class.

Note that the Instructor's Manual for the Writer's Options offers two possibilities for each of the ten examples.

If any time remains, you can check your students' mastery of repetition by asking them to try combining sentences 19-24 of "Who Needs Dodos" (pp. 303-304 of Options) or to work out any one of the three revising exercises (pp. 304-307).

NOTE: Remind students that paragraph #7 is due at the beginning of Wednesday's class. Decide the number of copies students should bring after reading the suggestions for Class #40.

Week Fifteen: Wednesday (Class #40)

Assignment: Paragraph #7 due.

Focus: To continue preparing students for Paper #7, especially by teaching one of a number of revision techniques.

NOTE: Get two volunteers to do "Killer Camille," pp. 327-328, on ditto masters and submit their version to you at least an hour before the next class.

NOTE 2: Notebooks due.

Suggestions: Decide the best way to spend your time today based on which paper assignment you have selected for your students. If students are comfortable sharing work with the entire class, ask them to bring paragraphs in prepared to read them aloud to the entire class. (If students will all read, consider placing the group in a large circle.) You might simply ask for volunteers to read their paragraphs aloud. Ask each volunteer to decide what one question they would most like to ask the group to consider as it listens to the paragraph. If students are doing complete revisions of earlier essays, ask them to bring in the original paragraphs upon which this revised version is based.

Alternative:

If students are doing complete revisions of earlier work, try the following. Ask students to submit their paragraphs in advance along with copies of the original paragraphs or papers upon which the paragraphs are based. Select examples that illustrate effective revision. If you like, reproduce the paragraphs on one sheet and the revisions on a separate sheet. After students discuss the paragraphs in the original form, suggesting ways they would revise the work, show them the writers' revisions. Use the different versions to consider how extensively pieces can be revised.

Alternative:

Conferences on the last paper. You might choose to cancel class today and/or Friday for conferences in your office on the final paper. If your students are doing complete revisions of any of the previous 6 papers of their choice, the conference can be a useful way to individualize help for each one.

If you do choose to cancel class for conferences, make certain that students understand your requirements:

1. Must they bring a full draft of the final essay? Must they bring only a thesis and a plan of development? A selected paragraph? A list of questions about their paper they wish to discuss?

2. Are they aware of the penalties for missing a conference? Or for coming unprepared to a conference? (Be sure to indicate that you give up an equivalence of 6-9 hours for the class time, so you expect them to be on time and prepared.)

Comment: By this time in the semester, you will have developed a good idea of what is useful and workable for your class and what is not. If you can devise more applicable, useful workshops or if you wish to spend your time with any other activity, please feel free to do so. As long as you are emphasizing the students' writing, you're free to tailor your classes to suit your group's needs.

Week Fifteen: Friday (Class #41)

Assignment: Read "Emphasis," pp. 315-325, and do the exercise "Killer Camille," pp. 327-328, in Options. Paper #6 will be returned and discussed.

Focus: Continue preparing students to write paper #7, especially by practicing strategies of emphasis.

Suggestions: Begin by returning and commenting on paper #6. If you decide to duplicate an entire paper, remember that--for the next assignment--your students will be especially eager to practice rewriting a paper. So be sure to make some specific suggestions for rewriting the paper you've duplicated. If you duplicate excerpts from selected papers, try to find instances of successful student use of repetition and emphasis.

When you have concluded discussion of paper #6, distribute student versions of "Killer Camille" and evaluate their use of emphasis. Here is a version that places emphasis where it belongs: you might want to use it as a point of comparison.

> In September of 1969, with winds gusting up to 200 miles an hour, Hurricane Camille came roaring into the Eastern Gulf of Mexico. The warnings to evacuate endangered areas were urgent--the Director of the National Hurrican Center simply told residents to "run for their lives"--and almost 75,000 responded by fleeing inland to higher ground.
>
> But others chose to stay. At the Richelieu Hotel, a solid-looking, brick-and-concrete structure located 100 yards from the gulf, 25 guests planned a hurricane party. They decorated their rooms with crepe paper, balloons, and streamers. They set up tables for refreshments and poker. Before the party began, 23 of them were dead.

Some questions you might want to raise about this version are the following: Is the short opening sentence of the second paragraph effective? What about the use of repetition in the second paragraph, especially the second and third sentence from the end? How has coherence been achieved here--both within and between paragraphs? What sentence constructions that we've practiced are used here?

With remaining time, if any, you might do "Patterns of Emphasis" (pp. 326-327) as an in-class writing exercise. See the suggested responses in the Instructor's Manual for the Writer's Options, p. 85.

NOTE: Remind students that the rough draft of paper #7 is due at the beginning of class on Friday. Decide the number of copies students should bring after reading suggestions for Class #42.

NOTE: Collect notebooks.

Week Sixteen: Monday (Class #42)

Assignment: Paper #7 Workshop: rough draft of paper #7 due at the beginning of class.

Focus: To show students how to improve essay #7 by guiding them through one of several different revision activities.

NOTE: Return notebooks at the first of class.

Suggestions: If you chose to cancel class Wednesday and Friday (Week Fifteen), follow the procedure today for Friday, Week 15, Class #41.

If you did not cancel class, you will conduct one last workshop today, this one on paper #7. If you like, why not let your students devise a workshop procedure for this essay? Ask which format they enjoyed most during the term--small groups, individual worksheets, full-class discussions, etc. Use their suggestions and your own ideas in formulating this final workshop.

If you did not try this activity for paragraph #7, or in an earlier class, consider the following. When students arrive with their final drafts, ask each to choose one paragraph that they particularly like, that contains one kind of construction they would not have been likely to use before 111, or that demonstrates a kind of writing that they would not have been likely to try. Use this last class to let them hear one another read their work for the last time. Remind them that part of becoming a good writer is hearing lots of examples of good writing from others. Also, suggest that this last opportunity to hear each other and to share their work should lead to some ideas for revising their own work. Be especially encouraging and supportive during this hour--similar to your stance the first few weeks of class.

Week Sixteen: Wednesday (Class #43)

Assignment: Paper #7 (instructor's choice) due.

Focus: Begin winding things down.

Suggestions: After you have collected paper #7, remind your students that they will be evaluating you and the course next class and that they might want to give some thought--between now and then--to what they consider the major strengths of the course and to what they would like to see changed.

If you have decided to give a brief quiz on the last day of the course--perhaps only to be used to help students on the border between grades--you should announce the quiz and clarify what it will cover. Please see this Manual on Class #44 for a sample quiz. (We like to give quizzes not as a testing but as a learning device: this is our final opportunity to encourage students to learn constructions and strategies that we hope they'll be able to use throughout their life.)

Following these and any other announcements, you may want to turn to one of the suggestions for Class #8 in this Manual.

Another possibility for this next-to-last class is simply to read aloud one of the papers you've just received. If you want, you can ask for volunteers. But if no one volunteers to have her paper read, just pick out one randomly and read it. If you choose, you can ask for student comments. But if not, simply read the paper--slowly, clearly, emphatically--and then be silent for a couple of moments. Then read another paper or two in the same way--without comment. This activity has a couple of advantages: it keeps the focus on what counts--student writing; and it keeps clear the student's real audience--her classmates. Besides, students usually enjoy hearing what their classmates have written.

NOTE: If you decide to give a quiz on the last day of class (see Class #44 for details), announce it today and--as clearly as possible--tell the students what it will cover.

Week Sixteen: Friday (Class #44)

Assignment: Course evaluation.

Focus: Conclude the course on a positive note.

Suggestions: For the course evaluation, you have three choices: 1) use the forms from the College of Arts & Science which are available from the department secretaries; 2) use a form which you have made up yourself; and 3) use both forms. The advantage of the College form is that it takes no time to prepare and that its results are easily interpreted and readily compared with those of other teachers. The advantage of creating your own form is that you can ask questions about activities particular to your course. (In the Appendix to this Manual, you will find the College course evaluation form as well as the kind of individual form you might want to create.)

Whichever form of course evaluation you choose, make it the very last item of class activity. The evaluation should occur only after you have left the room--for good. Have the evaluation administered by one of your students or colleagues; either way, she should tell your students that the forms are to be completed anonymously and that the completed forms will be given to the department secretary with the instructions to return them to you only after the deadline for submitting grades to the registrar's office has passed. In this way you are most likely to get the candid responses of your students.

Before leaving the class so that course evaluations can begin, you should either have returned paper #7 or announced when the papers will be available to be picked up. Because paper #7 is the last writing assignment in the course, you need not grade it as thoroughly as the earlier papers: an overall grade, a couple of positive comments, and one statement of weakness will be sufficient in most cases.

Since the course evaluation will ordinarily take no more than 15 minutes, even if you use both forms, you can make productive use of the remaining class time by either 1) reading aloud the best (or one of the best papers) from assignment #7; or 2) giving a brief quizz (which you may choose to count only in positive ways--it can help you but it can't hurt you--for students who are on the borderline).

If you want to give a final quiz, it makes sense as a learning strategy only if you announce the quiz at the previous class. And it makes a lot of sense to tell the students exactly what the quiz will cover. For example, tell them if it will cover constructing participles or absolutes or appositives or strategies of coherence and of emphasis and of repetition and so on.

Here is a quiz that we've given in the past that suggests the kinds of questions you might want to ask:

Final Quiz

Part A

1. The City of Hannibal, Missouri was the boyhood home of Mark Twain.
2. Hannibal holds a fence-painting contest each year.
3. The contest is part of an annual celebration.
4. The celebration is called "Tom Sawyer Days."

Combine these four sentences in order to

1) Construct a sentence with a relative clause (underline your relative clause).
2) Construct a sentence with an appositive (underline your appositive).
3) Construct a sentence with a participial phrase (underline it).
4) Construct a sentence with an infinitive phrase (underline it).
5) Construct a sentence with one of the patterns of arrangement (underlined).
6) Construct a sentence that emphasizes Mark Twain.
7) Construct a sentence that emphasizes Hannibal, Missouri.
8) Construct a sentence that emphasizes fence-painting contest.
9) Construct a sentence that emphasizes annual celebration.

Part B

1. The jet lifted into the horizon.
2. The jet powered upward.
3. The jet was a Boeing 747.
4. The jet trailed smoke.
5. The jet banked to the east.
6. The jet had skin.
7. The skin glinted.
8. The skin was silver.
9. The jet had shape.
10. The shape got smaller.
11. The jet had a roar.
12. The roar faded.

Combine these 12 sentences in order to

10) Construct a sentence with two absolutes (underline them).
11) Construct a sentence with series variation (underline it).
12) Construct a sentence with an opening participial phrase (underline it).
13) Construct a sentence with interrupted coordination (underline it).
14) Construct a sentence with a subordinate clause (underline it).
15) Construct a sentence with paired coordinators (underline them).

APPENDICES

Appendix A

Class #7: Workshop #1 (Descriptive or Narrative Essay)

Format A

Because many of you have never shared an essay with classmates, I want to assure you that everyone is nervous about the procedure--especially the first few times; however, the suggestions that readers can make for revision will help you revise your writing. Constant practice in writing, sharing that writing with others, and revising it with readers' comments in mind could help you improve more than anything else we do this semester. Listen carefully to what your classmates say about your draft. Ask them--force them--to be as specific as possible in their responses; try to use their advice and comments as you revise and polish your essay. Before you begin, read carefully through all the steps.

1. Distribute your two Xeroxed copies of essay #1 to your two group members. Each of you will read your essay aloud to the other two group members, while they follow along on your drafts, pens in hand, marking what they like about your essay and what they would like to have clarified. After one of you has read aloud, the other two should respond to your essay, using the following guidelines. Keep your sharing as informal as possible, since you are still getting used to this process which (I'm sure) seems strange to many of you. Don't plan or think too much about your reactions. Show the writer what things he or she has said that really "stand out" or that really "work" for you. "This isn't a test to see whether you got the words right. It's a test to see whether the words got you right." Respond honestly, naturally, using your own words and perceptions.

   A. Begin by pointing out words or phrases that most successfully penetrate your skull. Mark them as the reader reads the paper. Are the words or phrases "loud or full of voice"? Do they have lots of energy? Do they ring true? Do they carry special conviction? Which phrases really stand out, stick in your mind?

   B. Find the one sentence that you believe is the most effective of the entire essay. Show it to the writer. Compare the choices of the two readers, deciding why each is good.

   C. On the other hand, which phrases strike you as weak or empty? Do they ring false? Plastic? Hollow? Too pompous? Too overblown? Do they sound as if the writer included them to impress a teacher?

   D. Find the one sentence that you believe is the most ineffective of the entire essay. Show it to the writer. Compare the choices, deciding why the sentences strike a reader wrong.

   E. Each responder should summarize quickly, in one sentence or two, what she believes the writer intends to get across. Simply say what came to mind as you listened. For instance, "Let's see, very sad; the death seemed to be the main event . . . so that must be what you want to emphasize, what you want us to feel." The writer should listen carefully, deciding if she has communicated what she believes.

2. Follow steps A-E for each paper, dividing your time roughly into three equal shares. If any time remains at the end of the hour, you should return the drafts to the writer. Each of you should begin to revise. Try to improve your essay by including more of what your readers enjoyed.

Format B

Because many of you have never shared an essay with classmates, I want to assure you that everyone is nervous about the procedure--especially the first few times; however, the suggestions that readers can make for revision will help you revise your writing. In fact, constant practice in writing, sharing that writing with others, and revising it with readers' comments in mind could help you improve more than anything else you do this semester. Try to use the advice you receive as you revise and polish your essay. Before you begin today's activity, read carefully through all steps. Sign this revision worksheet. Include your two revision worksheets and one rough draft in your folder along with your final essay.

1. Distribute the two Xeroxed copies of essay #1 to your two group members. Each of you will read and respond to two essays. While you read the drafts silently, keep your pens in hand, marking what you like and what needs to be clarified, following the guidelines given below. Keep your remarks as honest and as specific as possible. You can develop a sense of what you do well only if you see what really works for other readers. So, try to show one another what really "stands out" or really "works" for you. "This isn't a test to see whether you got the words right. It's a test to see whether the words got you right." Respond honestly and naturally, using your own words and perceptions.

   A. As you read, underline with a straight line any words or phrases that most successfully penetrate your skull. Are any of the words "loud or full of voice"? Do they have lots of energy? Do they ring true? Do they carry special conviction? Which phrases really stand out, stick in your mind?

   B. Find the one sentence that you believe is the most effective of the entire essay. Circle it. Briefly write in the margin why you like the sentence most.

   C. Which phrases strike you as weak or empty? Do they ring false? Plastic? Hollow? Too pompous? Too overblown? Do they sound as if the writer included them to impress the teacher? Underline these with a wavy line. In the margin, briefly comment on why they strike you wrong.

   D. Find the one sentence that you believe is the most ineffective of the entire essay. Bracket it with triple brackets. Why do you particularly dislike the sentence? Explain in the margin.

   E. At the end of the essay, briefly summarize in one or two sentences what you believe the writer intends to get across. Simply state how the essay makes you feel or what is conveyed to you through the piece. Try to capture as honestly as possible what came to your mind as you read. For instance, you might say, "Let's see, the paper is very sad. The description of the death and how it made you feel is what you want to emphasize."

2. When you have finished with both drafts, return them to the writers. The writers should look over the papers, asking the readers to clarify any remarks. Make sure you do not start talking until all three group members have completed their comments. If time remains, you should start revising your papers. Try to improve your essay by including more of what your readers enjoyed.

Appendix B

Class #13: Workshop #2 (Descriptive or Narrative Essay)

As you read and react to your fellow students' writing, keep several points in mind. Remember the specific requirements of the narrative paper and of the descriptive paper that we have discussed. And, be especially aware of the elements of good writing that we have stressed thus far--"showing" not "telling" your readers what you want them to know, using lots of descriptive detail and sensory images, using lots of examples and illustrations, keeping an honest, lively voice, and trying to use a variety of sentence patterns and constructions.

Remember: Be respectful, tactful, and specific.

Your Name:

1. Give the title of the essay here:

2. Read the essay through once without stopping to mark or to underline. After reading the paper, write a quick response, telling the writer your impressions of the work. Do not look back at the essay. Simply state in one or two sentences what you think the writer is trying to show, what his major preoccupation or intended aim is. (Keep your first impression reactions as honest as you can. Don't make anything up.) Write your response here (use the back of the form if you need more room):

Now, read the essay through once more, underlining phrases, sentences, and passages you really like with a straight line. Underline passages that you don't follow or understand with a wavy line. Then, fill out the rest of the form.

3. What did you like best about the essay? What does the writer do especially well? List the two things you like best. (Be honest. If there are only two phrases you really like, list those.)

4. What two things could the writer do to really improve the essay? Are there spots where the writer needs to give more explanation, needs to rephrase or revise, needs to use more vivid, specific language?

If you have time, complete 5 and 6. If you do not have time, be sure to consider 5 and 6 when you revise your own essay.

5. Go through and circle the first three words of each sentence. Does a monotonous pattern occur--too many I's, there's, the's or it's at the beginning of sentences. Indicate in the margin where the writer should consider using a transition word or phrase or introductory clause.

6. Find three places in the essay where the writer should consider sentence combining, should consider changing a construction to a participle or an absolute or another more interesting use of language. (Remember, using language inventively always impresses readers!)

7. A SPECIAL REMINDER: When you turn in your final essay, be sure to submit your draft, marked by the reader, and your revision worksheet, filled out by the reader. Remember, I'm interested in what choices you made in revising this after a reader's comments as well as the readers' comments themselves.

Appendix C

Class #16: Paragraph #3 (Explanatory)

PEER EVALUATION OF EXPLANATORY PARAGRAPHS

Name of Writer _____ Title of Paragraph _____

1. Did you find the paragraph informative and enlightening? ___Yes ___No

   If "Yes," what did you learn that you hadn't known before?

2. Does the paragraph have a clearly defined central idea or theses? ___Yes ___No

   If "Yes," state clearly--and in the form of a complete sentence--what you think the central idea is.

3. Do the examples, illustrations, details, and other supporting material of the paragraph serve to clarify and/or develop the central idea of the paragraph?
   ___Yes ___No

   If "Yes," which examples and details did you find most effective?

   If "No," which examples and details were not fully relevant?

4. Do you have any other helpful comments?

_____
Name of Evaluator

Appendix D

Class #19: Workshop #3 (Explanatory Essay)

PEER EVALUATION OF EXPLANATORY ESSAY #1

Name of Writer _____ Title of Paper _____

1. What do you think was the central aim or purpose of the paper?

2. What did you like about the paper?

3. What do you think the writer should do to make the paper better?

4. If you have any other comments that might be helpful to the writer, please insert them here.

_____
Name of Evaluator

Appendix E

Class #31: Workshop #5 (Personal Persuasion Essay)

You could consider using all or part of these questions on a revision worksheet for workshop #5.

1. What is the title of the essay?

2. Give your name (the peer evaluation).

3. What is the thesis of the paper? Is it clearly persuasive? Could it be more forcefully presented? Any suggestions for improvement?

4. Does the essay seem logically and clearly organized? Briefly explain the intention of each paragraph--to present the thesis, to offer reasons for the argument, to raise and refute the opposition, to offer solution or compromise to a problem?

5. Are there ways the organization could be improved?

6. Does the writer come across as a trustworthy, convincing writer? Did any part of the essay sound too sarcastic? Too emotional? Too biased? Can you suggest ways the writer could improve?

7. While your prime consideration is not proofreading, did any troublesome problem with punctuation, usage, or grammar bother you? What? What should this writer check in the Writing handbook?

8. In what ways could this writer write a more convincing essay?

Appendix F

Class #34: Workshop #6 (Persuasive Essay)

Editing Sheet (Persuasion)

Because this essay is extremely important, coming at the end as it does, you should treat this workshop as one of your most important ones thus far.

Once you have received an essay, read it through twice. Then work carefully, answering the questions on the worksheet. Try to follow the time constraints and limits at the end of each question. Do not agonize and do not feel compelled to give long complicated answers. Do try to be specific.

If you see you will not be able to complete this worksheet within an hour, be sure to save time to answer at least questions 8 and 9. In fact, skip over questions as soon as you feel capable of answering 8 and 9, and then back-track.

Make sure you save your worksheet with your draft to include in your folders when you submit your final papers for a grade.

1. Name of Writer:

   Title of Essay:

2. Your Name:

3. What is the thesis of the essay? Copy the thesis here. (If you are not sure which statement is the thesis, copy the one you believe it to be and explain your difficulty.)

4. Is the thesis clearly persuasive? If not, explain how it could be improved.

5. How effective is the organization pattern? Are there any parts of the essay that need to be more clearly related to the thesis? To the rest of the essay? What suggestions for improvement can you make?

6. How effective and trustworthy is the writer's voice? Does any part of the essay need a more convincing tone? Is there any part that seems too emotional, too unemotional, too sarcastic, too biased, too irrational, or too <u>anything</u> for your tastes? (Offer suggestions for improvement based on any one or more of the questions here.)

7. Were any examples unclear? Do any need development? Where can the writer convince you more thoroughly by offering more or clearer substantiation? (Be as specific as possible.)

8. Circle the two sentences you like the best in the essay. Bracket the two sentences in most need of revising. Indicate in the margin of the essay two places the writer should consider sentence combining.

9. If you had to grade this essay right now, what grade would you give it? Why? In what one way could the writer most improve this essay?

Appendix G

Class #44

Sample Course Evaluation Form for English 111

Evaluate the usefulness of each of the following activities:	Useless	Not Sure	Useful	Really Helpful
1. Unit introductions in The Writer's Options	1	2	3	4
2. Basic pattern exercises	1	2	3	4
3. Creative pattern exercises	1	2	3	4
4. The longer, whole-discourse exercises--the ones with titles	1	2	3	4
5. Group projects--"The Home Front" and "Muzzled"	1	2	3	4
6. Keeping a notebook and submitting it periodically	1	2	3	4
7. Revising parts of your papers after I've graded them	1	2	3	4
8. Reading and reacting to papers written by your classmates	1	2	3	4
9. Writing paragraphs--the 6 of them	1	2	3	4
10. Free writing	1	2	3	4
11. Reacting to classmates writing in small groups	1	2	3	4
12. Any other activity: name it _____	1	2	3	4

_____

	Poor	Below Average	Average	Good	Excellent
13. Overall evaluation of course	1	2	3	4	5
14. Overall evaluation of instructor	1	2	3	4	5

15. Do you have any comments on the kinds of writing assigned in the course, particularly the 7 major papers?

16. Do you have any comments on the way your papers were graded and marked?

17. Has this course in any way changed your attitude toward writing.? Yes No
If you answered "Yes," please explain briefly.

18. What effect has this course had on the quality of your writing (circle one)?
My writing has
gotten worse stayed the same improved improved a lot

19. What were the major strengths, if any, of this course?

20. How would you like to see this course changed or improved?

21. Do you have any final comments about anything to do with the course or the instructor?

Thank you for completing this evaluation.

Appendix H

Student Writing

All of the following papers were submitted to English 111 or 115 freshman composition classes. We offer them to illustrate a range of writing--descriptive, narrative, explanatory, and persuasive--and to show you how we would evaluate the essays. Our commentary is intended as no more than a rough guideline, a look at what we would address in marking our students' papers.

Because responding to students' writing is one of the most difficult tasks writing teachers face, you will spend quite a bit of time discussing and comparing evaluation procedures in 698 this semester. Always feel free to consult your mentors if you would like advice or help with grading problems. And, for a useful start, why not read through Chapter XIII "Evaluation," in Irmscher's Teaching Expository Writing. He offers quite a bit of practical, reasonable advice on the subject.

Essay #1: "Moving On" (Descriptive)

Essay #2: "King's Island" (Descriptive)

Essay #3: "The Race" (Narrative)

Essay #4: "My Own Amittyville Horror" (Narrative)

Essay #5: "Mobile Army Surgical Hospital" (Explanatory)

Essay #6: "M*A*S*H" (Explanatory)

Essay #7: "Dear Karen" (Personal Persuasion)

Essay #8: "Dear Kate" (Personal Persuasion)

Essay #9: "A 'Seven & Seven' Please" (Persuasion)

Essay #10: "But My Brother Gets to Climb the Tree" (Persuasion)

Appendix H
Essay #1 (Descriptive)

"Moving On"

I awoke swimming in a sea of blankets, finding myself much closer to the fireplace than I had been the night before. It was cold in the cabin, my breath puffs of steam, but it was not uncomfortable. In fact I felt a special warmth originating from deep inside me, one of accomplishment, knowing that I spent the last ten days as I said I would.

The cabin that I had been living in was twelve feet long and about ten feet wide. The far wall was stone, enclosing the only source of warmth in the room, the fireplace. There was one window and a door at the opposite end of the structure, facing south toward the lake. The walls and ceiling were spruce wood, bare, save for dried mud that filled the cracks as insulation. The floor was hard-packed earth, with a path worn from the door to the fireplace.

Sitting up, trying to shake off the urge to go back to sleep, I noticed that it was snowing again. The large flakes descended lightly on the trees, making the outside world look as if it were in slow motion. I stood, my eyes never leaving the scene through the window. Although only six miles away from the park office, my car and its radio, I felt quite alone. Far from the problems of the civilized world, I began to tend to my more immediate concerns. Sitting in front of the fire, I put on my hearth warmed jeans and boots, and two flannel shirts. I must have looked like a regular lumberjack, though I couldn't properly fell a tree if someone paid me.

Slowly gathering my belongings strewn about the cabin, I began to organize my pack in preparation for that six mile trek out of Allegheny National Forest back to school, work and other timed events that ruled my life. Now that I think about it, the timeclock also ruled my vacation of solitude. Ten days, no longer, was the time I could steal away for myself from Christmas break.

Opening the door to a blast of frozen air, I trudged outside to scoop a gloveful of snow to douse the already dying embers of the fire. I knew as I closed the cabin door for the last time that winter I had to see one last time the lake I longed for during exams.

I walked down the trail toward the source of my food, water and joy.

The lake was enveloped by gently-sloping mountains covered with dense forest, the blue-spruce and evergreens most visable. There was no movement, the birds in some southern land, bears sleeping the winter away, other animals too cold to venture down the mountainside. It was quiet, very quiet, the silence one feels when on the telephone with somebody, but no one is speaking. The grey sky threatened to add another layer of white fluff as the wind whistled from the north across my face. Shaped like a slender finger, the lake was ringed with a thin layer of glass-clear ice, waiting for spring.

It was time for me to move on too.

Comments

We think this is a successful (A-) descriptive paper because it effectively communicates the writer's sense of satisfaction and accomplishment in spending ten days alone in the wilderness. The end of the paper--its most important part--is especially effective, particularly the understated and economical last paragraph and the comparisons in the next-to-last paragraph ("the silence one feels when on the telephone" and "Shaped like a slender finger"). Moreover, the writer does interesting things with language and sentence structure: he uses repetition ("quiet, very quiet) as well as such constructions as appositives, absolutes, and participles. Above all, the paper succeeds because we are made to feel the writer's ambivalence: his sense of accomplishment combined with the need to return to the everyday world of people and examinations. In this sense, the paper comes close to suggesting an attitude toward nature and a philosophy of life--a major achievement for a brief descriptive essay.

Appendix H
Essay #2 (Descriptive)

"King's Island"

The air was clear, crisp and bristled in the lungs. The dry smell of the dead leaves was dominating. This scent occasionally mixed with the mouth watering smell of hot buttered popcorn or sweet, fluffy cotton candy.

The wind, cold and sharp, felt like daggers of ice on reddened hands and faces. The wind, much harsher than the menthol air, burned in the lungs. It howled and whistled as it blew its icy breath through the massive, cold, grey, steel girders that composed the replica of the Eiffel Tower of Paris. The wind shuffled the wispy clouds that looked like streams of smoke hurridly on their way. Stars dodged in and out from behind these silent navigators.

The crisp, dry, brittle leaves scurried and scraped across the smooth, yet dimpled, hard blacktop. They were different shades of brown, ranging from a dark rusty brown to a light, soft, creamy brown. Some rolled drunkenly, while others scraped and chattered as if laughing with joy because of their newly found freedom.

The bright lights gayly lite up the night. Some raced hurridly upon their well rehearsed routes along the tracks of their respective rides, while others sat silently, keeping watch over anybody who stepped within their range. Still others wildly flashed demanding the attention of all who would venture past.

The large fountain, with its beautiful array of dazzling colors, constantly splashed, filling the air with its own orchestra of sounds. At times the crystal clear liquid sounded light, like the applause of a dignified audience at an opera. Other times it resembled the waves of a wild, thrashing ocean, crashing in on a Rocky New England coastline. A haunting roar and terrifying screams could be heard in the distance as another group of brave and daring souls embarked into the night on the longest, fastest, biggest, and badest set of tracks in the world.

The uniform was the only reminder of the work to be done. Stiff and scratchy, it carried the bland smell of industrial detergent. Its green and white stripes were faded from constant exposure to the scorching sun and being washed nightly. The blue nylon jacket whistled like a pair of corduroy pants when rubbed against itself. The gym shoes that had started out as bleached white had turned brown with dirt and were worn paper thin from the long, hard summer that preceded the fall.

Comments

We do not think this is a successful descriptive paper because it is over-written, artificial, stiff. We would probably give it a C- or D+, but we would be especially gentle in our comments because the writer seems confused about the elements of effective description.

If you use this paper in class before the descriptive essay is due, it is likely to help your students avoid several pitfalls. For example, there are always several students who have been told not to use "I," "me," or "my" in their writing: this paper alone (or in comparison with "Moving On") will help show the wrong-headedness of that idea. Several of your students probably think that description requires abundant adjectives: this paper will help show them otherwise, especially if you suggest alternatives to adjectives piled up before the noun they modify or after the verb as predicate adjectives. One other weakness you might want to point out is that the writer seems afraid to name things--afraid to call it "King's Island" or a "roller coaster." As a result, the reader is often confused.

But perhaps the major source of confusion here is the writer's lack of a purpose or a dominant impression. Without a dominant impression, the paper seems disunified, chaotic. We're not sure how to react. Should we feel excited? depressed? angry? tired? In a good descriptive paper, the writer decides what feeling or impression she wants to communicate and then makes rhetorical choices accordingly.

Although the paper does not succeed, there are nevertheless some lovely and effective details--drunken leaves, the dignified applause, the smell of industrial detergent. It's too bad that these details get lost amid the chaos of all the adjectives and other details.

Appendix H
Essay #3 (Narrative)

The Race

There I stood, left foot not more than an eighth of an inch from the chalk line, arms cocked like a pistol, eyes rivetted on the ground about ten feet ahead. Barely breathing, I could feel the blood rushing through my body as my heart pounded; my legs ached for action. Like a statue, I stood motionless, every nerve alert. My entire focus of attention was on hearing the crack of the gun; except--"Damn it!" I needed to take another piss.

Bang! I hesitated for a fraction of a second and then was off, having already forgotten about the gun shot that I had anticipated for so long. I looked ahead to see how I would get through the crowd, two hundred anxious, adrenalin filled runners pushing and shoving their way through the pack. Three or four runners stopped to recover their lost shoes and nearly got trampled in the crazed onrush.

We approached the path to the woods and as we entered, the crowd began to thin out into separate groups of runners, the good runners going ahead, others dropping back. The noise of the cheering faded into the background until all I could hear was the steady pounding of my feet on the dirt trail.

I was alone now, in a separate world that went on forever. The curves in the trail hid the runners in both the front and the back. My brain worked like a computer, putting out data quickly and concisely. "Think smooth, fly," I thought. "Keep the arms low, relaxed. Mind on the trail--trees--cut close--look out for roots." I slowed my pace a little as I approached a hill. "Gotta push." The hill was long and steep, and it took its toll on me just as it did on the four runners I passed. My lungs were on fire and I began to feel the first signs of blisters on my feet. "Push--push through--pain!" I seemed to be crawling as I went over the top. "Stay loose--move now--relax." My head said one thing but my body quickly contradicted it. My knees felt like they were about to give out at any second as they sent spears of agony up the bones of my legs.

My thoughts and concentration were falling apart. "Can't think--why not--quit. What?" I passed the two and half mile mark and couldn't figure out how far I still had to go in a three mile race. I rounded a sharp curve and suddenly became aware of the cheering coming from all sides. Up ahead I could see the blurred image of my coach yelling something and pointing ahead. "Go! That's Elder. He's dead! You've got him." I could see the figure in purple and white about twenty yards ahead. Slowly, very slowly I closed the gap until I was only four feet behind him. With only a hundred yards left, I put on a burst of speed. I could do it!

He glanced to the side and seemed to be mad at me for making him work. He leaped forward with an unbelievable amount of energy and I seemed to have stopped. He crossed the finish line about four yards in front of me, but I didn't seem to care. I pounded to a halt, my lungs heaving. What was the race? It wasn't important, was it? Nothing is. "Why," I asked myself? Far off, I could hear a man asking someone if he was alright. I didn't care. Nothing mattered--nothing... I threw up and then collapsed next to my own vomit.

Comments

This is a successful narrative, we think, because it makes us experience the running of the race. We experience it because the story is told clearly, slowly, and specifically. Among the strengths of the paper are its detailed and graphic conclusion, the use of internal dialogue in the last three paragraphs, and the excellent use of concrete and specific details: the runners who had lost their shoes, the steady pounding of feet on the dirt trail, the steep hill, the 2-1/2 mile mark, the figure "in purple and white." In addition, the writer uses language in interesting ways, especially in the dialogue, and his sentence structure is varied and creative. We would give this paper either an "A" or "A-."

Appendix H
Essay #4 (Narrative)

My Own Amittyville Horror

In 1976, my father who has remarried since my parents divorce, decided to relocate. The house he was preparing to move into has a mystical history. The structure of the house was made so that the fireplace could serve two rooms, the living room and the den. It seems as though the couple who had lived there prior to us were a little mysterious themselves. Neighbors have briefed us on a few questionable habits of the old couple. The doctor and his wife were rarely seen. They kept a fence surrounding their total property which enclosed a full grown, full blooded doberman pincher; not exactly the sweet little poochie NORMAL senior citizens own. Their peculiarities continue.

One day the doctor turned up missing. Neighbors claimed he just disappeared. His wife packed one bag of clothes and took off to live with relatives in Youngstown, Ohio. Before she left she had the fireplace, for some odd reason, bricked in on the den side. She left everything alone. When we arrived to take a look at the house we found the dinner table set for two, hundreds of dollars worth of medical books and everything in place.

On several occasions since we've moved in, the F.B.I. has come to search for a clue that could lead to the whereabouts of the doctor. He has not been found yet.

This reminded me of one dreary evening, late in October of '79. As I prepared to slumber, I thought back to a particular movie I had seen, "The Amittyville Horror." In that supposedly authentic flick, rude awakenings and wierd happenings began to occur every evening at about 3:15 a.m. Ironically as I slept that evening I distinctly heard a voice call my name, "Steve." I awoke and sat up in my bed naturally answering, "What!" The mere fact that I responded to an unknown voice out of a deep sleep isn't what really startled me. Unfortunately, I happened to gaze at my digital alarm clock which displayed 3:15 a.m. This almost blew me away. It was this point that I was lucidly able to identify the sounds of someone walking up the stairs and pacing outside of my door. Being the mature, level headed, cool, calm and collected individual that I am I made an attempt to logically analyze what was happening. There was no explanation. My bedroom being the only room on the second floor, other than my fathers study and the attic, ruled out the possibility of anyone else legitimately being upstairs. I tried to ignore the pacing, which at this time had increased in rate, but the thought of the doctors inexplicable disappearance really began to intimidate me.

Finally, I got up enough manly courage to at least turn on the light. As soon as the light came on eveything stopped. I was amazed yet apprehensive. By 4:00 a.m. I was asleep still wondering if someone was outside my door that night.

That incident was not the deciding factor in convincing me of the mysterious of the house. In November of that same year, I backed out of the driveway leaving an empty house only to notice someone or something peering through a crease of the curtains of my bedroom. Along with the fact that my father and his wife were out to dinner and being the only other possible human being with access to the house, I then decided to never again spend an entire eveing in that house again.

To this day the doctor has not yet been found. Some people say his wife killed him and had him buried in the fireplace, others say the dog may have killed him and buried him in the yard. I believe he is in some way, shape or form present in the house!

Comments

This is not a successful narrative (we would grade it C- or D+) because it really doesn't tell a story at all; instead, it offers a series of explanations for the writer's believing that the house is haunted. As a result, the reader doesn't really experience--except briefly, principally in the fifth paragraph--what the writer felt. In revising or rewriting this paper, the writer needs to do two things: first, he should create a plot, a sequence of related events that he presents--except for a flashback or two--in chronological order; second, he should concentrate on showing what happened rather than telling about it. Throughout, he should work to create coherence, to connect sentence with sentence and paragraph with paragraph with the help of transitional devices.

Appendix H
Essay #5 (Explanatory)

Mobile Army Surgical Hospital

"Hawkeye," "Trapper," "Radar"--the names are familiar to nearly everyone in America as characters of the extremely successful television show "M.A.S.H." or "Mobile Army Surgical Hospital." A general statement for the shows success lies in the fact that it attracts the widest range of audience--that it has the broadest appeal. But what lies behind this broad appeal is a deeper question that I believe can be found in the show's complexity of plot and how smoothly it combines comedy with the black and white seriousness of war.

No one who watches the show can deny, or be ignorant of, the comical aspects of the program. There is the endless practical joking of "Hawkeye" and "B.J. Honeycutt" as they chase geisha girls while on leave in Tokyo; the trials of the relationship between "Frank" and "Margaret 'Hot Lips' Hoolihan" as "Frank" constantly slips and makes references to his wife back home; and the eternal paradox of "Major Charles Emerson Winchester III"--a Boston Brahmin now forced to live in a tent in North Korea--as he yells for his mother to "pull strings in the Senate" to get him home to Harvard Yard, but in the meantime, "send more Rachmaninoff records." All of these provide a wealth of humorous situations that make all of us laugh. To the young and to others my age who have never endured a war and who therefore don't have a true picture of its horror in our mind, this is the major appeal to the show. However, I don't believe that comedy was the goal of the producers when the show first aired--or today.

"M.A.S.H." first appeared during the Vietnam Era, and I believe the producers wanted to bring the horrors of war into every American living room--during prime time no less. Watching "M.A.S.H.", you will notice that every show has a scene in the operating room, where the unfortunate side of war--the side no one likes to discuss--the blood and the death, is so vividly displayed. Few things could be more poignant than "Hawkeye" yelling for help as a patient lies dying in front of him on the operating table, or the episode where he has to explain to the star halfback that his life is not over simply because all of a sudden he has only one leg.

You will never view a "M.A.S.H." episode that is one-hundred percent comedy. However, there are several in the series--the group that follow the "report to home" motif in which a news reporter interviews the various characters--that can only be considered one-hundred percent serious.

This is the key group of programs for the series, for out of hundreds, it is these seven or eight episodes that best portray the dual nature of the program, and in my opinion, contain the single finest episode made. To those who see "M.A.S.H." as a pure comedy, they invariably find these as "the worst" of the shows and probably don't watch them. To those who can isolate the show's seriousness, no episode could portray it finer than the one in which the main character, a wounded soldier, never speaks a word. The entire half-hour is seen through his eyes as he goes from being shot in the throat, to operating table--where he sees the anesthesia mask coming over his own face--to the recovery room and good-bye. The only dialogue in the show is the yelling of the doctors and nurses as they try to save the viewer's life as he lies on the operating table; bleeding to death on the couch in his living room.

These two facets, the comedy and the seriousness, are what make "M.A.S.H." so successful. We all laugh, yet the real message is there, strong and distinct, and sometimes we should wonder just why we're laughing. The ancient Greeks said that the only man who has seen the end of war is the dead one. Based on that, I think we can say that there will always be someone to appreciate Mobile Army Surgical Hospital.

Comments

We believe this essay is an exemplary explanatory piece, easily an A or A- essay. Its focus, a perceptive analysis of the program's complex dualism, is sustained and developed throughout. Its specificity, from the detailed characterization in paragraph #2 to the longer, appropriate examples in paragraphs #3 and #5, is exact. And its voice, that sense of an honest, genuine writer "behind the words," is compelling. In addition, the student shows sophistication with language. Appositives (especially noteworthy), participles, coordination, subordination, and repetition are all used effectively and are worth applauding in marginal comments on the essay.

In fact, the student's control of material and language is so effective that our one complaint about excessive wordiness--in such phrases as "lies in the fact that" (paragraph #1), "be ignorant of" (paragraph #2), or "don't have a true picture of its horror in our mind" (paragraph #2)--perhaps qualifies as "nit-picking."

Appendix H
Essay #6 (Explanatory)

M*A*S*H

There are many television programs today that try to attain the largest audience possible. Some succeed with humor, whereas others try and capture the viewer's attention with drama and characters that are easily related to. The series M*A*S*H is unique in that it combines both of these essential elements and uses them to create a compelling half-hour program that appeals to the majority of television's audience.

One of the major components of any series is that of the characters involved. M*A*S*H includes a vast amount of unique and varied characters that give the show a great deal of depth and substance. Although the show includes numerous actors, only a handful consistently contribute to make the program the quality show it is. Perhaps the most unique and intriguing personality is that of "Hawkeye", a skilled surgeon with a quick sense of humor that acts primarily to cover the fear and hatred he feels toward the war. Practical jokes and gags are the trademark of Hawkeye, and through the use of these he makes his own life, as well as that of the rest of the army personal, a little easier to accept. The respect he receives from the rest of the staff is not only for his skill with a scalpel, but also for his compassion and love for life. Another character that adds to the development of the show is B.J. Honeycut, a surgeon who longs for his wife and daughter back home in California. His character is one of a man who wants desperately to be a father and husband to his family, but cannot because the war seperates them. B.J., like Hawkeye, uses humor as a tool to forget the war and its many frustrations. Often, however, the laughter cannot always fill the void of lonliness, and it is at these times we see the true personalities of the surgeons emerge. Charles, the roomate of B.J. and Hawkeye, is an arrogant, well-educated and wealthy surgeon from Harvard. Unfortunately, all the money that his family possesses cannot help Charles' situation, and he must remain in the confines of the hospital and work in conditions that he feels are below his standards. Charles' humor is a dry and insulting type that compliments the slapstick antics of B.J. and Hawkeye quite well. Combined, the three present humorous yet dramatic situations that appeal to a great number of T.V. watchers. There are many additional characters in the series that add to the excellence of the show. Each contributes a certain style and personality that makes M*A*S*H one of the finest programs presently on television.

Both humor and drama are used frequently in the series, and it is surprising to find that these contrasting themes work so well together. The show uses dramatic scenes in order to convey the overall frustration and anxiety that the personal experience. However, these scenes do not drag on or hinder the program because the humor that is involved is uplifting for both the viewer and the characters themselves. During surgery, for example, Hawkeye and B.J. continually make wisecracks as a means of alleviating the tension felt by the staff during a long and bloody session in the operating room. Although the series is considered a comedy, a dramatic atmosphere is prevalent in the majority of the shows. The daily arrival of wounded and maimed soldiers to the unit is a grim reminder that the war continues, and that young and innocent boys will die. The laughter acts only as a facade to try and hide these savage aspects of war.

It is unfortunate that only a few programs on television today demonstrate the same quality that M*A*S*H does. Perhaps it is because the writers and actors on the M*A*S*H set devote so much time and energy to produce a show that not only appeals to the viewers, but to themselves as well. Humor is the main attraction to many television serials, but when used in coordination with dramatic scenes, a special and enriching program, such as M*A*S*H, develops.

Comments

We believe that this "M*A*S*H" essay deserves at most a C or C-, more for its dexterity with language than anything else. This writer has begun to develop a varied repertoire of syntactic constructions and patterns similar to the writer's in Essay #5. We would certainly note his use of appositives, his easy use of interrupted coordination, his varied patterns of repetition, and his strong coherence, supplied here through unobstrusive, yet effective transitions. Beyond such dexterity, however, this essay falls short of the success of Essay #5.

The major problem here is the essay's relentless generality. None of the characterization in paragraph #2 goes beyond the superficial. Hawkeye and B.J. are practical jokers, as the writer claims, yet we see none of their pranks. Charles is the "arrogant, wealthy surgeon," but we see none of his attempts to survive in such an alien setting or any examples of his "dry, insulting" wit. Without such detail, an essay is a lifeless shell.

We serve up this paper with a warning. It illustrates writing typical in English 111. In fact, because it is technically well-written, many of your students would believe this an A or B essay. Guide them to more detailed, more lively, more compelling writing. We encourage you to use these two M*A*S*H essays in your class (remember that stenciled copies are available from the Freshman English Secretary) to show students the differences in texture and effectiveness of developed writing and in only mechanically correct, seemingly sophisticated, writing.

Appendix H
Essay #7 (Personal Persuasion)

Dear Karen,

Well, it is only a matter of days till we can be together. This first semester without you has been true hell. I have learned a lot about myself and our relationship. You have been the foremost thing on my mind all semester, even now during final exams. Just thinking about the great distance between us saddens me. Why should two people so in love be so far apart? Is our education that important? I have been giving these questions a lot of serious thought, especially since our last telephone conversation about you transferring to Miami next year.

At first I was ecstatic, knowing that you would transfer just so we could be together. I could just picture us helping each other through all the problems that school creates and not missing out on sharing the experiences that help us to grow. Then I realized my reasons for wanting you at Miami were selfish in nature and aren't worth the complications they create.

For a relationship as strong as ours, we have to look into the future. We have the whole rest of our lives together, so we need this time apart to test ourselves as individuals, because we can't be happy with each other until we are happy with ourselves. If we were together at school, we would be running to each other with every little problem, not learning to work them out by ourselves.

Neither of us have reached the point of maturity where we could be together and still make enough time to study and concentrate on school work. I have realized that being away from your family and friends at school can really get lonely. Together, we would take advantage of each others company when we can't get the attention we need elsewhere. Then when we did need to spend time alone, it would be hard because the visitation rules at Miami as so strict.

The most important complication with the transfer would be diving. If you leave the team now, you will be letting them as well as the coach down. They are depending on your talent to help support their winning seasons. You and I both know the NCAA rule that states, "Participants previously under scholarship, who transfer are ineligible for the following year for NCAA competition." This means a year towards your goal would be wasted and a year without competition would probably set you back no matter how hard you worked. You have seen the Miami team and you know they have the strength and depth they need. Even if you had a great showing at division II nationals you probably would not get recruited to the division I team. I could never ask you to give up diving. I know how much it means to you.

You know that if you come to Miami you will lose your partial scholarship and tuition here will cost you twice what it does now at Northern Michigan. I am sure that you wouldn't feel right putting that kind of burden on your parents.

I love you very much, so don't get me wrong. It would be great to spend every moment with you, but in our present situation a transfer next year is not the best solution. Maybe the next semester or the next year one of us could transfer. We can talk more about it over Christmas break. So take care and stay healthy. I'll see you <u>soon</u>.

Love always,

Dave

Comments

We think this is a satisfactory but not fully convincing letter: we would give it a "C." Its strengths are clarity, organization, coherence, and focus. But there is a serious problem of tone; we think Karen would be at least mildly upset by such a letter and we wouldn't be surprised if Karen began believing that Dave was losing interest in her. Although the letter begins well--and Dave's labeling his reasons for wanting Karen to transfer "selfish" is an excellent stroke--it runs into trouble in the third paragraph. Will Karen really swallow the cliche that "we can't be happy with each other until we are happy with ourselves"? And what's wrong with turning to each other for help? And will Karen understand what's happening in the fourth paragraph? Will she begin to wonder about the attention Dave's been getting "elsewhere"? By the time Karen gets to the paragraphs on diving and tuition, she is probably wondering if these aren't excuses Dave has concocted. And though Dave professes to love her in the last paragraph, he tells of his love rather than showing it or making her feel it. So if the purpose of the letter is to convince Karen not to transfer while at the same time preserving their relationship and not inflicting pain upon her, the letter is only partially successful.

Appendix H
Essay #8 (Personal Persuasion)

Dear Kate,

Hi. How are you? From your last letter, I got the impression that you were pretty confused about Joe. Is he still pressuring you to sleep with him? Kate, I've thought a lot about your problem and I honestly don't think you should give in to him.

First of all, you and Joe have only been dating for six months and you've told me before that you really weren't sure how he felt about you. You said that he tells you he loves you, but my God Kate he still goes out with other girls. Can't you see he is handing you a line of B.S.? If you listen to his B.S. and let him take advantage of you, you could end up with more problems than you realize.

You really should consider these problems. If you plan on using the pill, you better be prepared to tell your mom because remember what happened to my sister, Joan? She didn't tell anyone she was on the pill and got really sick from it and had to stay in the hospital for two weeks. Remember how hurt my mom was when she found out? Your mom would be equally crushed if you kept something like that from her. And if you plan on using some other kind of protection, there is a greater chance that you will get pregnant. What the hell would you do then? You said yourself that you're too young to get married and do you think you would have the guts to get an abortion? You just can't rush into these things--I know--I've been through it.

Look at me and Mike. We've been seeing each other for two years and we promised each other we wouldn't sleep together unless we were married. Well, the first year he was away at college, everything was fine--no temptation. But, we were here together and away from our parents, and one night--it just happened. But believe me, we learned our lesson. My period was two weeks late--two weeks--we were going crazy. Neither one of us could study or eat--all we could think about was what the hell would we do if I was pregnant. How could we possibly tell our parents. I shudder when I even think about it. They would've been so disappointed. And what about my education--my parents worked so hard to send me here and I probably would have never finished school. And what about Mike--he is here on a full ride baseball scholarship and you know how much he wants to play for the pro's. His chances would have been ruined if he was tied down to a wife and baby. And what was even worse--if I was pregnant I was actually considering an abortion. It makes me sick, but I knew it would've been the best thing to do. I just couldn't see ruining Mike's life, and mine too.

Now, ever since the scare, our relationship seems to be going downhill. We don't see each other as much as we used to, and when we do--we fight. It's like we don't try anymore. Like last weekend he wouldn't go to my dorm formal and I ended up with another guy. We just talked and danced, but it was just the fact that I went out on Mike--you know me--before, I would have never considered doing anything like that. I don't want you and Joe to end up like that.

Well, I better start studying for my finals. But before I do, I want you to think about something. Remember how we laughed when my dad said, "If you play, you pay."? If you think about it, it's true. Although me and Mike never paid by me

getting pregnant, we are still paying in another way because we don't have a strong relationshp like we did before. And one last thing I hope you can remember--something we once said to each other. Remember--save it for marriage? Honey, I think it would be the best thing for you to do--save it.

Take care. See you in 4 days.

Love,

Susan

Comments

We think this is a highly effective and fully persuasive paper, clearly of "A" quality. What makes the letter especially convincing is that Susan is able to relate her own experience to Kate's situation--and thereby to show Kate the dangers that sleeping with Joe might bring. Another strength of the letter is its tone or voice: Susan wins over Kate both by her honesty--her willingness to tell of her own fears and of her declining relationship with Mike--and by her affection: she does not so much lecture at Kate as share her experiences with her. Notice also the effectiveness of the transitions. Finally, the grammatical "errors" of the last paragraph ("me" and "like") are rhetorically unimportant; that is, they do not make the letter any less persuasive.

Appendix H
Essay #9 (Persuasion)

A 'Seven and Seven' Please

The amount of variance in the legal drinking age in the United States is not acceptable. Nine states have declared eighteen years of age as the age persons can legally buy and drink alcoholic beverages. At the same time, fifteen states have chosen to establish their drinking age at twenty-one, and fourteen states set their drinking age at nineteen. Nine states have chosen the age of twenty, and to confuse things even more, seven states sell a low alcohol content beer to those persons eighteen to twenty-one, and sell liquor, wine, and high beer to those twenty-one and older.

It is due to the confusion of the preceding paragraph that a national drinking age should be considered. In establishing this national standard one very argumental question must be answered. What age should be established as the legal drinking age for the United States? For several valid reasons I feel this national standard should be eighteen years of age.

One reason eighteen years of age would be acceptable is the fact that throughout the country eighteen is the age one becomes a legal adult. In every state anyone eighteen or older can be jailed if found guilty of illegal actions. No longer can these adults be protected from punishment by parents and courts. They are, as adults, responsible for all of their actions, that is except for the responsibility to drink. In all but a few states, eighteen is also the age at which persons can legally marry; however, they still are not permitted to take a drink.

All eighteen year olds also possess the maturity and responsibility to vote. Just recently the federal government lowered the voting age from twenty-one to eighteen. The leaders of the country came to the conclusion that eighteen year olds were mature enough to cast a worthy vote. School board members, mayors, governors, state and federal representatives, and even the president of the United States, are voted into office with the aid of these adults. But still, in some states, these persons are not "old" enough to drink alcoholic beverages.

At the same time eighteen year olds are being jailed, marrying, and voting, eighteen year old men are required to register for the draft within thirty days of their eighteenth birthday. These men are expected, in the case of a national emergency, to fight for, kill for, and, if necessary, be killed for their country. Yet in the majority of the states, these adults called upon to die for their homeland cannot legally drink or buy alcoholic beverages.

Objectors to the age of eighteen as a legal drinking age would, in most cases, primarily argue that an eighteen year old is not mature enough for such a responsibility. I wonder if the persons arguing this point feel that voting, marrying, and being a part of this country's armed forces <u>does not</u> require maturity. I am convinced that drinking requires no more maturity or responsibility than any of what has already been mentioned. Another objection to the proposed age for a legal drinking age is the number of eighteen to twenty year olds killed each year in alcohol related car accidents. This is an important argument, but it can possibly be resolved by the actual process of lowering the drinking age to eighteen. If these young adults can legally drink in a safe environment, such as their homes or a bar there would be no reason for these persons to pick up a six pack and drive around town drinking all night.

When the facts are measured, there seems to be only one legitimate age for a national drinking standard. Eighteen year olds are considered legal adults, are given the responsibility to decide which candidate will govern the most powerful and influential country in the world, and are eligible for the draft. However, those same adults are not allowed to enjoy a sociable drink with the parish priest in a local pub.

Comments

We believe that "A 'Seven and Seven' Please" deserves at most a C- or D+. It represents the kind of writing that cries out for revision, because, potentially, the essay could be a convincing, highly-readable treatment of an often unsuccessfully-handled topic (one that continues to interest our students). This writer's arguments are predictable and poorly developed ones, yet his impassioned tone and his skillful (though inconsistent) turn-of-phrase need developing, while he, as a writer, needs directing.

The paper offers a number of areas the writer could improve, but we would ask him, first of all, to unscramble the confusion of the first two paragraphs. His impulse--to let the disparity of nationwide laws illustrate our schizophrenia and confusion--is a good one, one, once again, potentially effective. However, he must not confuse while illustrating the confusion. An example of the different results of students' attempts in Ohio to purchase a drink and students' attempts in North Carolina or California would achieve his purpose well.

Beyond that, we would ask him to include more of such examples--based on personal experience and on specific detail--in every paragraph. This essay, to use our metaphor from Essay #6, is a lifeless hull, waiting for this student's personal touch. That touch could infuse a trite topic with new life. Can he lend substance to his argument through examples of friends or older siblings' friends (those killed in military service, those married, those jailed)?

Our second major direction would ask him to reconsider paragraph #6, where he raises and treats the opposition. With rigorous questioning, he could arrive at less explosive and emotional arguments.

As it stands now, the essay is only marginally convincing. If we can show students, however, ways to enliven their public arguments with personal examples, those that in this case could match conviction and tone, we can expect more genuinely persuasive writing.

Appendix H
Essay #10 (Persuasion)

But My Brother Gets to Climb the Tree

The laws passed in the last several years prohibiting discrimination on the basis of sex reflect society's increasing trend toward accepting women as equals in the business world. Still, on the average, women are earning less than men, and the number of female executives is disproportionately low. Why is this so? Because the answer to discrimination is not laws. Although the rat race is now officially open to both sexes, the legality is meaningless if women have to get through an obstacle of outdated ideas just to reach the starting gate. It does no good to have jobs available to women if the women will not take them. The ultimate answer is a change of attitude; women must want to be aggressive, successful, independent. They must be taught these attitudes in the same way men are at home, beginning at a young age, and continuing throughout their lives. In short, women must be treated as equals by their families before they can live as equals in the world.

"At birth," as Esther Vilar states, "men and women have the same intellectual potential . . ."[1] In most cases, though, the obstacles to the realization of a female's full potential are erected as soon as socialization begins. Girls learn about their future roles as women even from their first toys. They get dolls to "mother," miniature ovens to cook in, and toy sweepers and ironing boards to practice the real tasks on. Unless the girl is lucky, she may not even be exposed to any alternatives. She therefore comes to believe that these are the only activities she should engage in. I was lucky. Having two brothers, I had to be exposed to, occasionally involved in, "masculine" pastimes. Of course, at the time I made no distinction between masculine and feminine, but enjoyed things that fell under both classifications--as did my brothers. On nice days the three of us climbed trees or built roads in the dirt for <u>their</u> Matchbox cars. On rainy days, we often played with <u>my</u> Barbie dolls on the floor of the family room. The distinction between the sexes and their role was soon pointed out to me, though. I was told that climbing trees was not ladylike and that little boys did not play with dolls. I didn't know the word "discrimination" then, but I did know that "Boys get to have all the fun."

Even while I was trying to overcome the first obstacle--confinement to sedate feminine games--the next one appeared. Each hurdle by itself is high enough to be difficult; but stacked on top of each other, they are virtually insurmountable. Suppose, for instance, that a girl does manage to collect trucks as well as, or instead of, dolls. The odds are, she will still accept cooking and housekeeping as the only occupations of a woman because of the chores she is given. It is almost universal today as it was in Shakespeare's time that girls "mend the stockings or mind the stew. . . ."[2] I would just as soon have helped my father build a doghouse or work on the car, as do the dishes or clean the bathroom; but my parents saw to it that I stayed in the domestic department whenever possible. My own inclinations, however, would have been enough to break down this barrier to equality, though even the school and the church helped my parents build, if the mortar holding the individual obstacles together had not been approval.

Judith Wells singles out "Daddy's Girls" as particularly affected by this obstacle,[3] but all human beings need approval. It is only natural to want to be liked and accepted, and in our society feminine men and masculine women are generally outcasts. This is why Brigid Brophy says:

> So society has us all at its mercy. It has only to murmur to the man that staying home is a feminine characteristic, and he will be out of the

> house like a bullet. It has only to suggest to the woman that logic and reason are the exclusive province of the masculine mind, where "intuition" and "feeling" are the female forte, and she will throw her physics textbooks out of the window, barricade herself into the house and give herself up to having wishy-washy poetical feelings while she arranges the flowers.[4]

The specific behavior she refers to--thinking logically and staying at home--is not significant until later in the child's life, but climbing trees and playing with dolls, respectively, could be substituted without changing Brophy's meaning or mine.

Because of this emphasis put on "femininity" and "masculinity," approval is an obstacle in itself, but is also indirectly part of other obstacles. The fact that parents buy dolls for their girls implies that they approve of girls playing with dolls, not with toy soldiers. If the child misses the implication and plays with the "wrong" toys, disapproval is quickly made more obvious. One short lecture is usually enough to impress the child permanently. For me, an admitted Daddy's Girl, a mere disapproving glance, a raised eyebrow from my father was enough to guarantee that I would never commit that particular act again. Thus, my father's beliefs were translated into my own as what started as a conscious effort to please became unconscious habit. His qualifications for a "lady" determine mine. His ideas on the place of women in society, become the basis of my own ideas, and so on.

My mother had somewhat less influence on me; but both of them taught me as much or more through their behavior as they did with their words. What I thought I understood them to say and what I observed them do sometimes conflicted, however. On the other hand, coinciding with what they were telling me, my father provided the major source of income, took care of the mechanical repairs around the house, and was the dominating personality of the two. My mother planned, shopped for, and usually cooked the meals, did the laundry, the cleaning, and paid the bills. On the other hand, my father also cooked sometimes, helped with the cleaning, and took a major part in raising his children. My mother worked full-time, did lawn work, and moved furniture. All these apparent discrepancies had me quite bewildered. What I wanted to do conflicted with what my parents told me to do, both of which were inconsistent with what they were actually doing.

Looking back on it now, being more removed from the situation, I can understand it a little better. What I wanted as a child was untempered by any knowledge of society's arbitrary definitions of masculinity and feminity. My parents' diverse attitudes arose from the drastic changes that had taken place in the American culture during their lives. They were brought up in a strictly divided society, and tended to repeat to me the same sexist ideas they had been told as children. Meanwhile, in the society they were living in as adults, it had become necessary for some roles to overlap. Many women, for example, had to take jobs so the family budget could keep up with the cost of living. This situation led to the shifting of other roles. Tasks that my grandparents labeled either man's or woman's work, I saw both parents do equally well. Consequently, I dropped the sex-related adjectives and connotation.

The disappearance of such arbitrary or meaningless distinction between the roles of the sexes is as big a step toward equality as earning the right to vote. It frees the woman from guilt or embarrassment about doing "man's work," thus clearing the path to the race for jobs and prestige. Unfortunately, it is not as

widespread as suffrage right now, but the movement is growing. Its growth is gradual because changes in custom and attitudes are--should be--slow. Still, this generation must be aware of the continuing practices of inequality, and make a conscious effort not to continue them in their own behavior or pass them on when they raise the next generation. From now on, a woman's potential must not be left to atrophy; her genius must not be ignored or laughed at; she must be able to "define herself in her own terms, select her own goals, and feel her life has significance without Daddy's support."[5] Then she can be free and equal in every sense, and in every segment of her life.

NOTES

[1] Esther Vilar, "What is Woman?" in The Borzoi College Reader, ed. Charles Muscatine and Marlene Griffith (New York: Alfred A. Knopf, 1976), p. 348. (All essays cited appear in The Borzoi College Reader.)

[2] Virginia Woolf, "Shakespeare's Sister," p. 347.

[3] Judith Wells, "Daddy's Girl," pp. 355-60.

[4] Brigid Brophy, "Women Are Prisoners of Their Sexes," p. 343.

[5] Judith Wells, "Daddy's Girl," p. 356. See also Vilar, "What is Woman?" p. 348; and Woolf, "Shakespeare's Sister," p. 347.

Comments

We would give this essay, a particularly good public argument enlivened by narrative examples, an A-. The essay illustrates quite well how research can reinforce and extend student writing, while not overpowering it. In fact, we believe the essay could have been written just as effectively without appeal to outside authority; the most convincing assertions and insights are taken from the writer's own personal experience. Consider how persuasive her points become in light of her admission that, as a "Daddy's girl," she's easily manipulated. Those specifics that she offers ("their matchbox cars" and "my Barbie dolls," her father's "disapproving glance" or "raised eyebrow") are much more convincing than the sweeping generalizations of paragraphs 3 and 7.

TEACHER/COURSE EVALUATION

PROFESSOR _____

COURSE _____ /SECTION _____

SEMESTER _____ YEAR _____

(COMPLETE EVALUATION WITH A NO. 2 LEAD PENCIL. ERASE STRAY MARKS AND CORRECTIONS COMPLETELY)

(4) EXCELLENT
(3) ABOVE AVERAGE
(2) AVERAGE
(1) BELOW AVERAGE
(0) POOR

		(0)	(1)	(2)	(3)	(4)
1.	IN GENERAL, HOW WOULD YOU RATE THIS INSTRUCTOR AS A TEACHER?	1. :::::	:::::	:::::	:::::	:::::
2.	HOW WOULD YOU RATE THE EVALUATION AND TESTING OF STUDENTS IN THIS COURSE?	2. :::::	:::::	:::::	:::::	:::::
3.	HOW WOULD YOU RATE THIS COURSE IN TERMS OF ITS ORGANIZATION, CLARITY OF OBJECTIVES AND DIRECTIONS?	3. :::::	:::::	:::::	:::::	:::::
4.	HOW WOULD YOU RATE THE INTEREST, ENTHUSIASM, AND STIMULATION THE INSTRUCTOR BRINGS TO THIS COURSE?	4. :::::	:::::	:::::	:::::	:::::
5.	HOW WOULD YOU RATE THE INSTRUCTOR'S MANNER OF PRESENTATION AND ABILITY TO EXPLAIN IN A CLEAR AND UNDERSTANDABLE FASHION?	5. :::::	:::::	:::::	:::::	:::::
6.	HOW WOULD YOU RATE THE INSTRUCTOR'S ATTITUDE TOWARD STUDENTS (CONCERN, INTEREST, RESPECT)?	6. :::::	:::::	:::::	:::::	:::::

Comments: Please feel free to comment about any of the preceding areas, or offer suggestions you might have for improving this course. Use the reverse side if you need additional space.

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